

BETWEEN MARKS AND SURFACES:
INDISCERNIBILITY, SUBJECTIVITY, AND OTHERNESS

ARTWORKS 2008–2014

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Documentation of works submitted for the degree of
Doctor of Philosophy (Ph.D.) in Fine Art

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This part of the submission presents documentation of the works completed as part of the research, from 2008 to 2014.

The works are organised chronologically in sections. The sections revolve around solo exhibitions, some group exhibitions, open studios, and temporary one-day installations. Works completed without forming part of a specific exhibition or event, are included in sections called “Studio.”

A list of works follows at the end, indicating on which pages specific groups of works are documented.

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Studio

Limassol, Cyprus

2008–2009

Stain Painting, 2008–2009

Acrylic on found vinyl flooring
62 x 48 cm

The work involved remaking stains found on my studio's floor onto a found piece of vinyl flooring. The stains were painted using small irregular marks to match, to an extent, the existing printed marks on the vinyl.







Re-Surface

Solo exhibition, Tenderpixel Gallery, London, UK

2009



Left:

Re-Surface (installation view), 2009

Right:

Untitled (detail), 2009

Watercolour pencils on found cardboard box cover
61 x 100.5 cm



Top:

Re-Surface (installation view), 2009

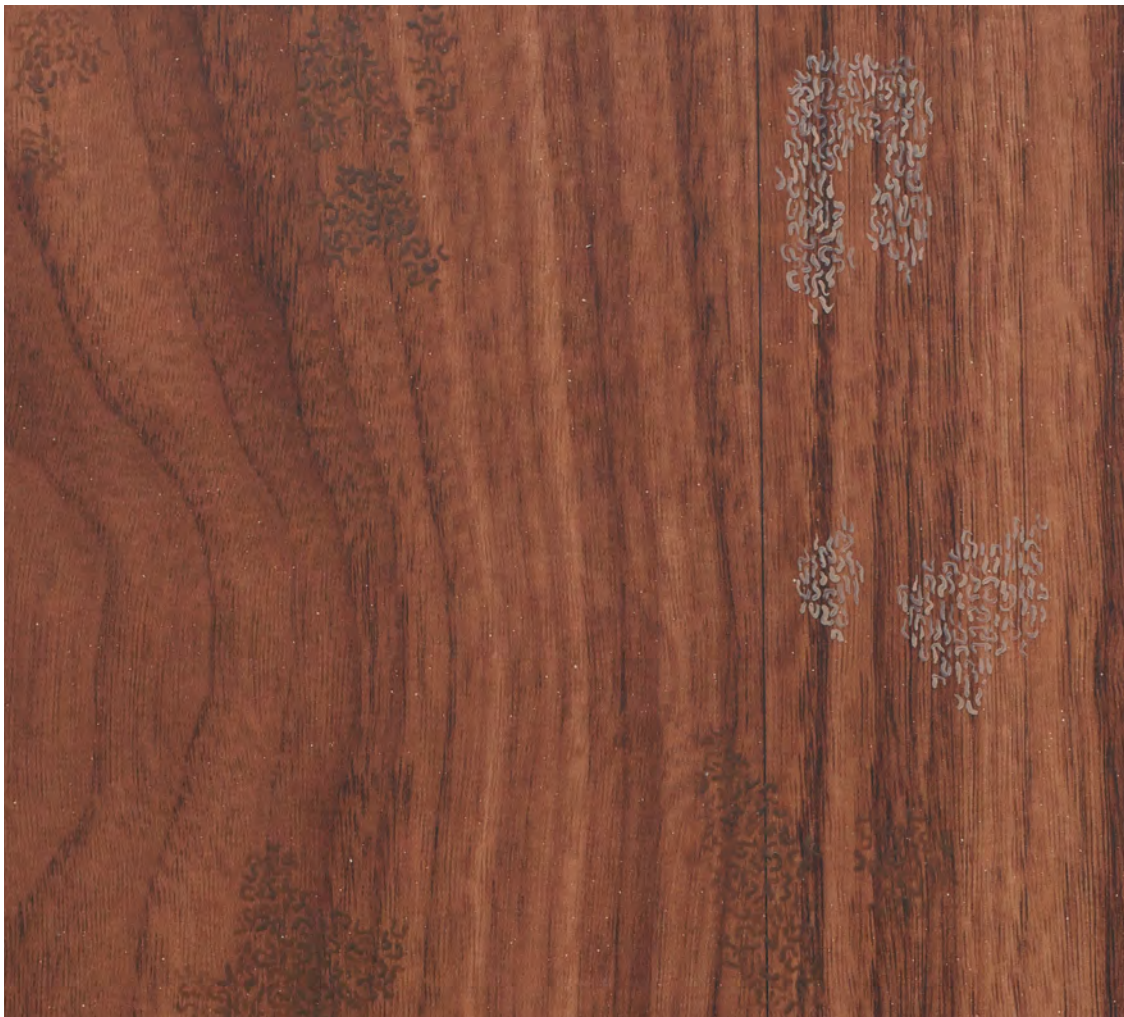
Bottom:

Stain Painting (detail), 2009

Acrylic on vinyl flooring

31.5 x 55.5 cm

This stain painting was based on stains found on a section of the floor of the gallery. The work was cut in situ so as to fit exactly onto the side of an electricity box found at one of the corners of the space.





Left:

Re-Surface (installation view), 2009

Right:

Untitled, 2009

Graphite on unprimed canvas, graphite on cardboard, acrylic on found vinyl flooring
60 x 115 cm

The drawing on the cardboard involved shading the entire surface evenly with graphite so as to accentuate its texture.

The image painted on the vinyl is most visible when light is reflected off the surface. This allows the brushstrokes to reveal themselves.





Left:

Untitled, 2009

Acrylic on found vinyl flooring

19.5 x 23 cm

Right:

Untitled (detail), 2009

Graphite on found cardboard

31.5 x 55.5 cm

Shadow Piece, 2009

Graphite on handmade paper

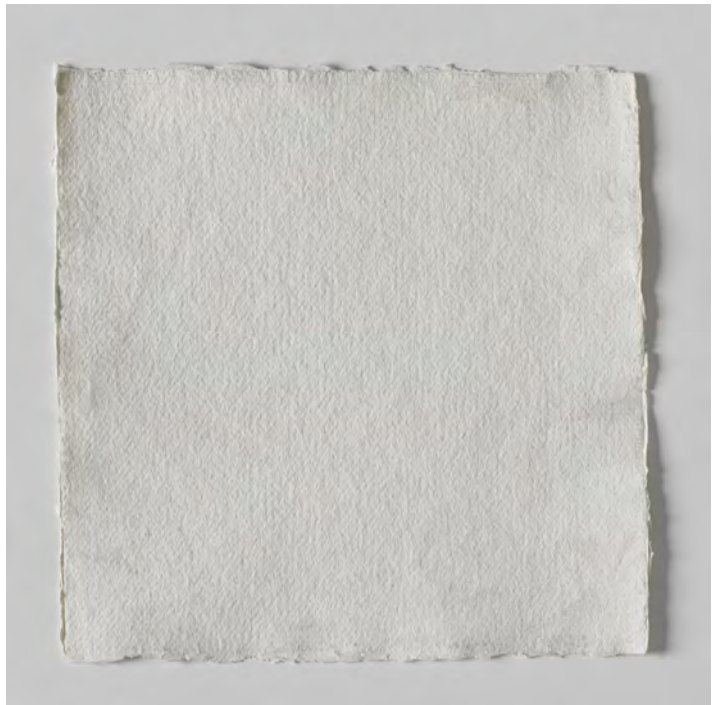
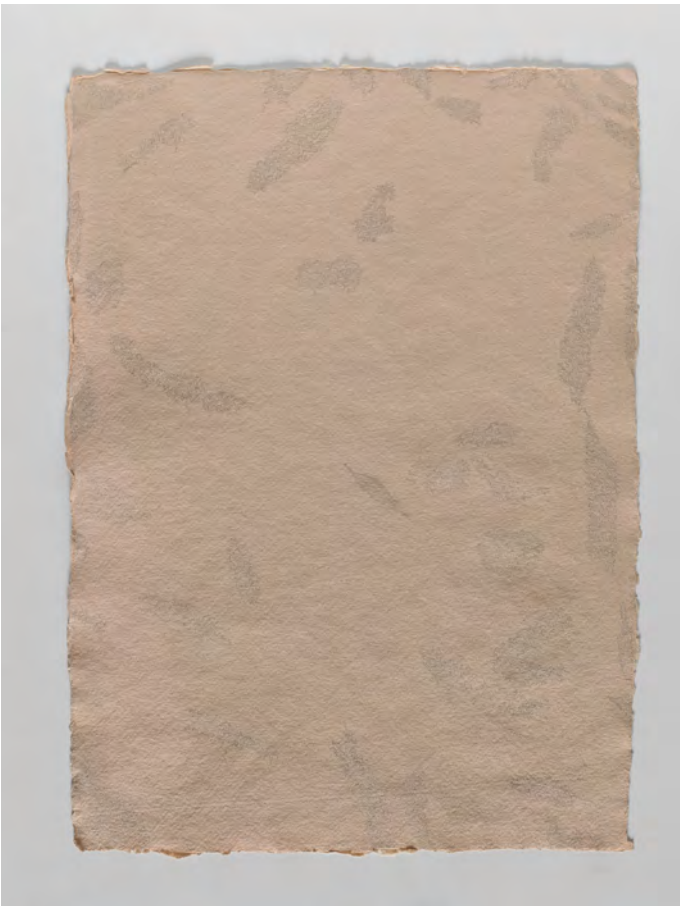
30 x 41.5 cm

Shadow Piece, 2009

Ink on handmade paper

30 x 30 cm

The shadow pieces involve drawing over any discernible shadows on the paper.









Left:

Shadow Pieces, 2009

Ink on handmade paper

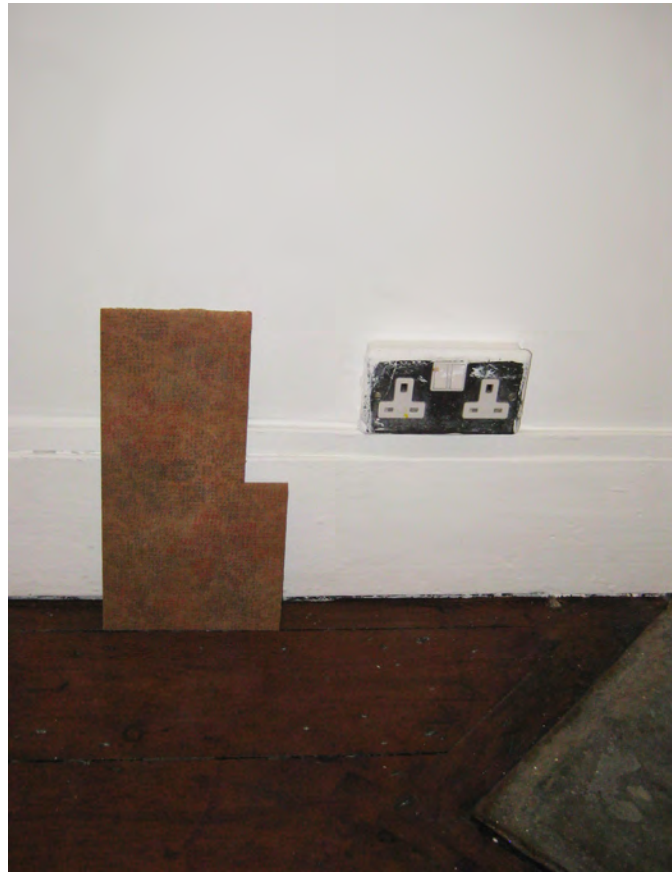
15 x 21 cm, 21,5 x 21 cm

Right:

Untitled, 2009

Watercolour pencils on found cardboard

17 x 31,5 cm





Left:
Re-Surface (installation view), 2009

Right:
Re-Surface (installation view), 2009





Left:

Untitled, 2009

Graphite, watercolour pencils and acrylic on unprimed canvas

35 x 35 cm

Right:

Untitled (detail), 2009

Graphite and acrylic on unprimed cotton

21 x 21.5 cm



Stain Painting, 2009

Acrylic on vinyl flooring
100 x 100 cm

This stain painting replicated the stains and scratches found on the section of the floor over which the work was placed.

Shadow Piece, 2009

Ink on handmade paper
15 x 21 cm





Left:
Re-Surface (installation view), 2009

Right:
Untitled (detail), 2009
Graphite on unprimed cotton
28.5 x 28.5 cm



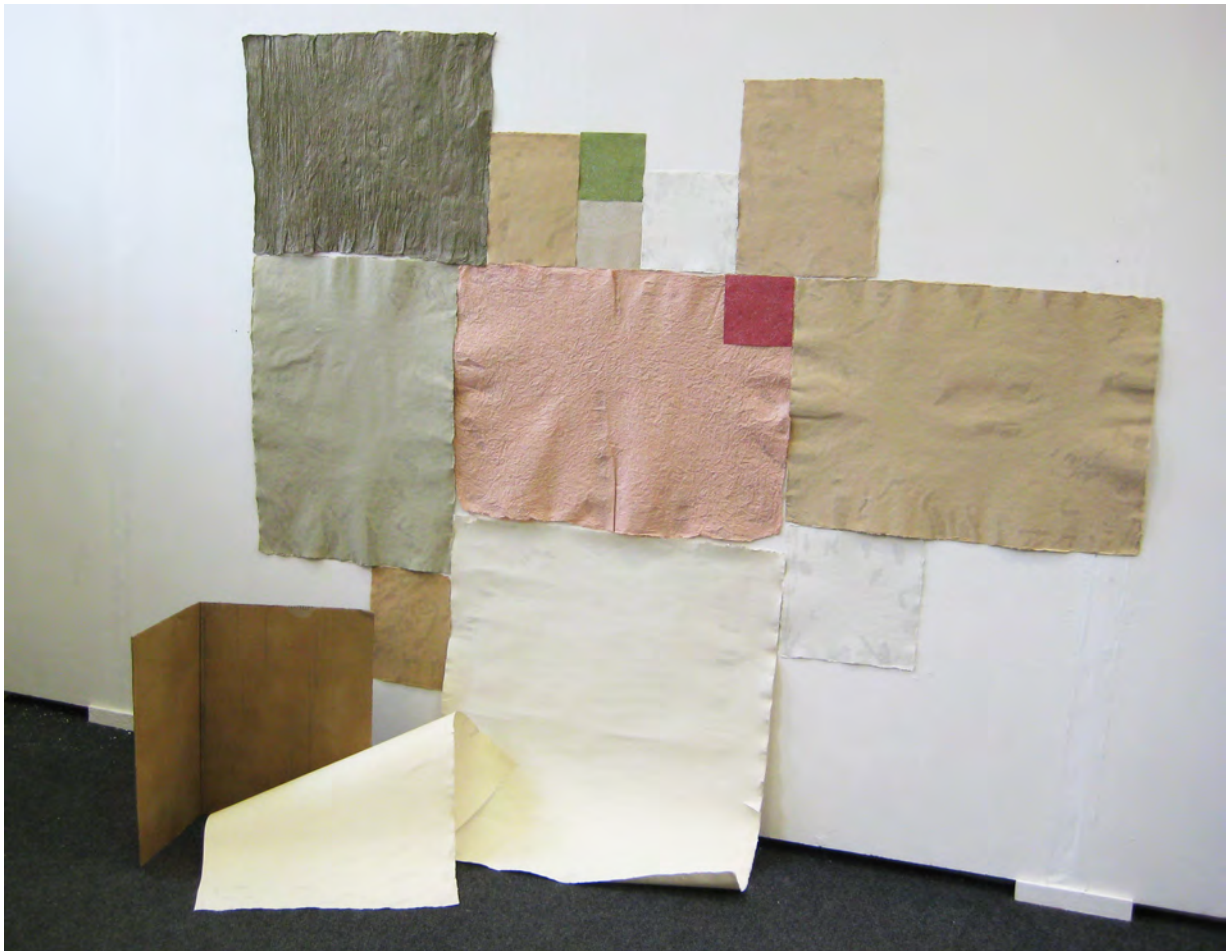
Leftovers I

One-day installation, Camberwell College of Arts, London, UK
2010

Leftovers I (installation view), 2010

The works were installed on the walls on the left and right, facing each other. They were placed amidst all the objects already found in the project space.





Left:

Leftovers I (installation view), 2010

Right:

Leftovers I (detail), 2010

Acrylic on textured paper

15 x 15 cm

The works installed on the right wall included *Shadow Pieces*, graphite drawings on cardboard, and drawings on textured paper. The drawings on textured paper involved following the texture of the paper with a small brush or pencil.





Left:

Leftovers I (installation view), 2010

Right:

Leftovers I (details), 2010

Graphite on cardboard, graphite on wood, acrylic on wallpaper, acrylic on vinyl flooring

The works installed on the left wall included graphite drawings on cardboard, *Stain Paintings*, and drawings on wood and wallpaper. The works on wood involved drawing wood rings over pre-existing oil stains on the surface. The works on wallpaper involved painting brown lines over specific parts of the texture that resembled vertical lines, thus, accentuating that texture.



Leftovers I (detail), 2010
Acrylic on textured wallpaper
32 x 40 cm



Leftovers II

Works made for group exhibition *Chypre 2010, L'Art au Présent*, Espace
Commines, Paris, France

2010

Leftovers II, 2010

Acrylic on wallpaper, acrylic on found furnishing fabric, adhesive vinyl collages on board, acrylic on laminate flooring, acrylic on vinyl flooring, graphite on unprimed cotton
127 x 135 x 145 cm

This work involved recreating traditional Cypriot embroidery patterns on a variety of modern surfaces used in the home. Most of these surfaces were found at houses and factories in Cyprus. The embroidery pattern recreated on these surfaces looks like a flower and was widely used in a specific type of traditional Cypriot embroidery (Lefkaritika).





Leftovers II (second version), 2010

Acrylic on wallpaper, acrylic on found furnishing fabric, adhesive vinyl collages on board, acrylic on laminate flooring, acrylic on vinyl flooring, graphite on unprimed cotton
118 x 200 x 179 cm

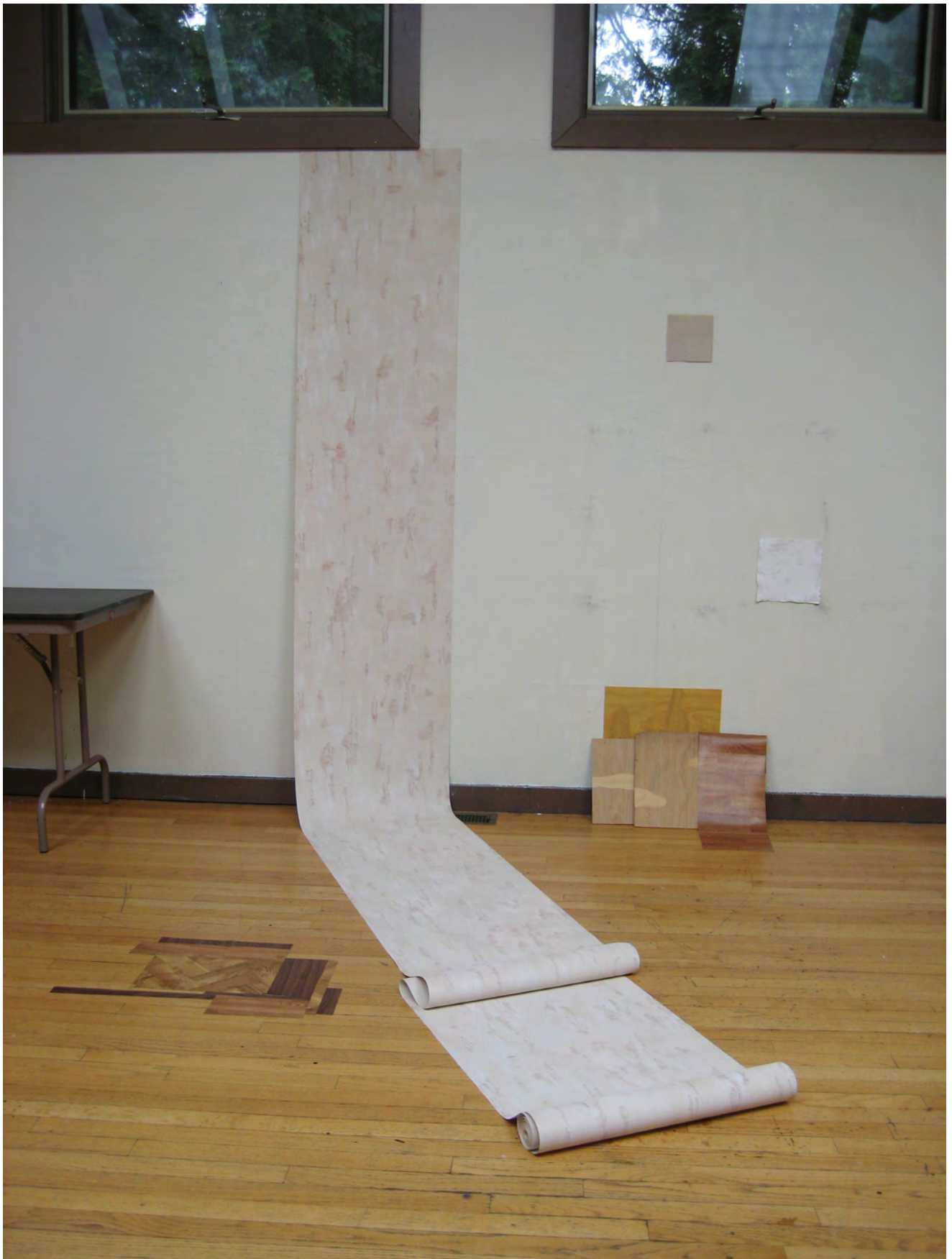


Open Studio

Ragdale Foundation, Lake Forest, Illinois, USA

2010

Untitled (installation view), 2010





Left:

Untitled (installation view), 2010

Acrylic on wallpaper

53 x 600 cm

Right:

Stain Painting (installation view), 2010

Acrylic on found vinyl flooring

64 x 100 cm

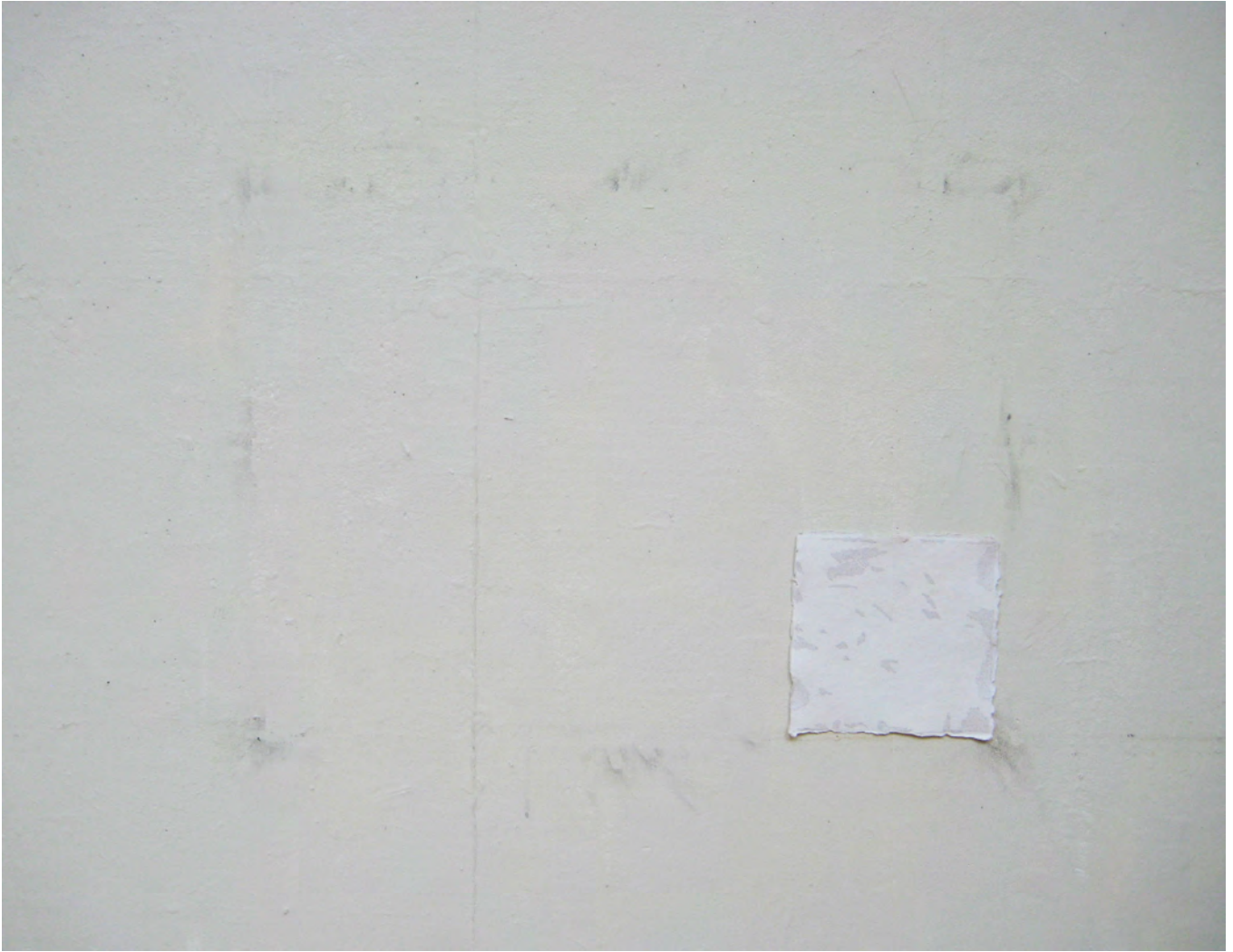












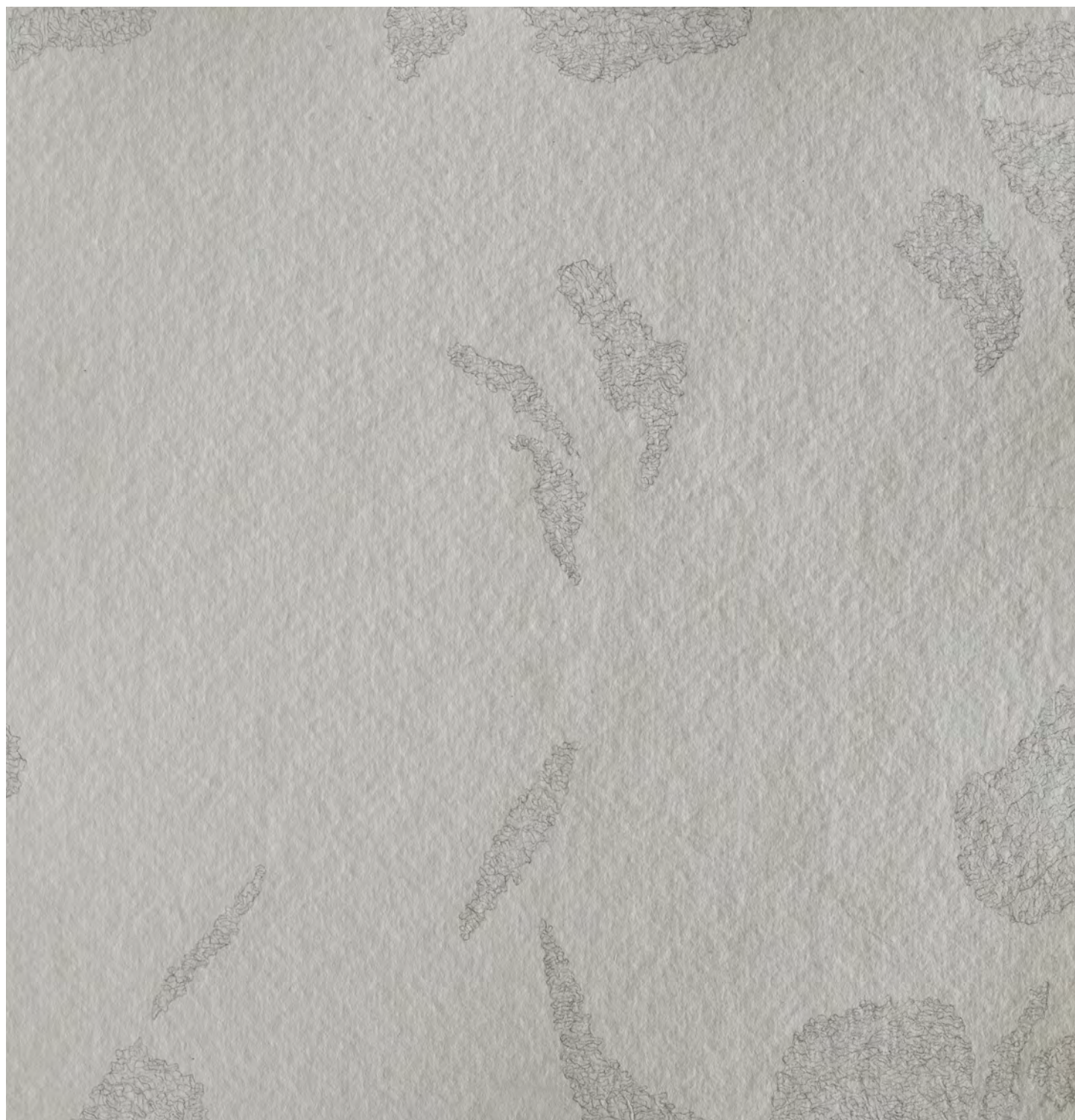
Shadow Piece (installation view), 2010

Graphite on handmade paper

21.5 x 21.5 cm

This work was installed on the wall, at the inner corner of a group of pre-existing paint stains. The stains formed a rectangle where a past resident artist must have placed a painting or drawing to work on it.







Untitled (installation view), 2010

Adhesive vinyl collage on wall, adhesive vinyl on wood, acrylic on vinyl flooring
56 x 40 x 23 cm

The work involved adding wood growth rings on pieces of wood and sheets of adhesive vinyl. These rings run perpendicular to the pre-existing rings. The work on vinyl flooring involved recreating a scratch on the vinyl. This scratch was partially covered by the vinyl.









Wrinklegrams I (installation view), 2010

Acrylic on graph paper
21 x 29.7 cm each

The work involved crumpling up sheets of graph paper and painting lines over all the wrinkles. The painted lines approximated the colour of the printed lines on the graph paper.







Untitled (installation view), 2010

Adhesive vinyl on table and floor

The work involved adding wood growth rings and lines, cut from wood-patterned sheets of adhesive vinyl, on the wooden floor of the studio and on a wood-patterned table. The “rings” added to the floor were placed next to pre-existing floor stains, echoing their location and direction.





Open Studio

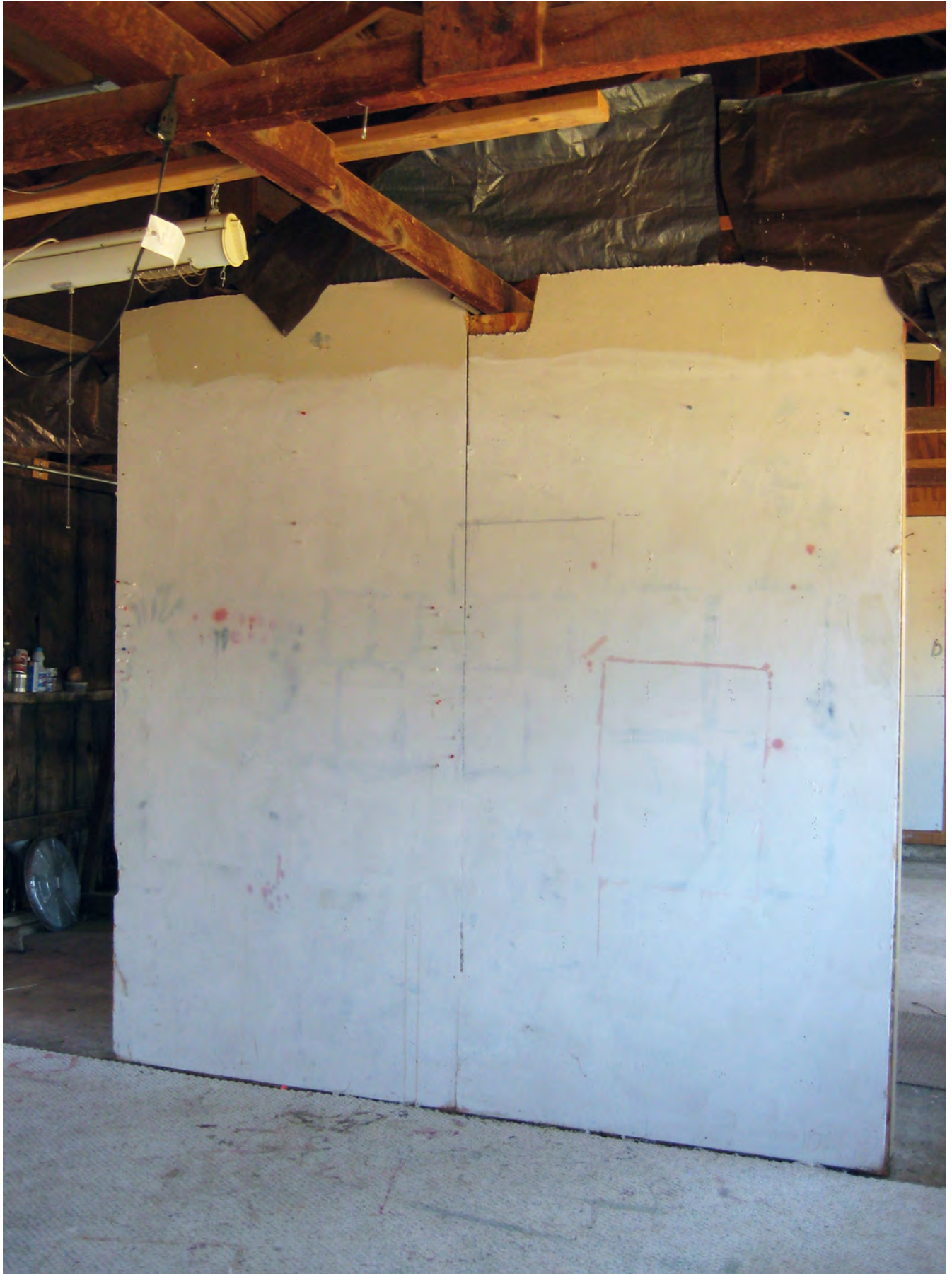
Stonehouse Residency, Miramonte, California, USA

2010

Wall Drawing I, 2010

Coloured pencils on wall
220 x 270 cm (wall size)

The work entailed drawing over pre-existing paint stains (all the red stains) on one of the walls of the studio. The drawn lines within each stain followed the texture of the wall while the colour of the drawn lines matched the colour of the paint stains.















Vice Versa, 2010

Graphite on found wooden box

46 x 30.5 x 14 cm

The work involved drawing the wood rings found on the outer side of the base of the box on the inner side of the box and vice versa. The drawing, thus, reverses the two sides of the base of the box.





Left:

Vice Versa (detail of inner side), 2010

Right:

Vice Versa (detail of outer side), 2010



Shadow Drawing (installation view), 2010
Graphite on handmade paper
21.5 x 29.3 cm





Studio

Limassol, Cyprus

2010

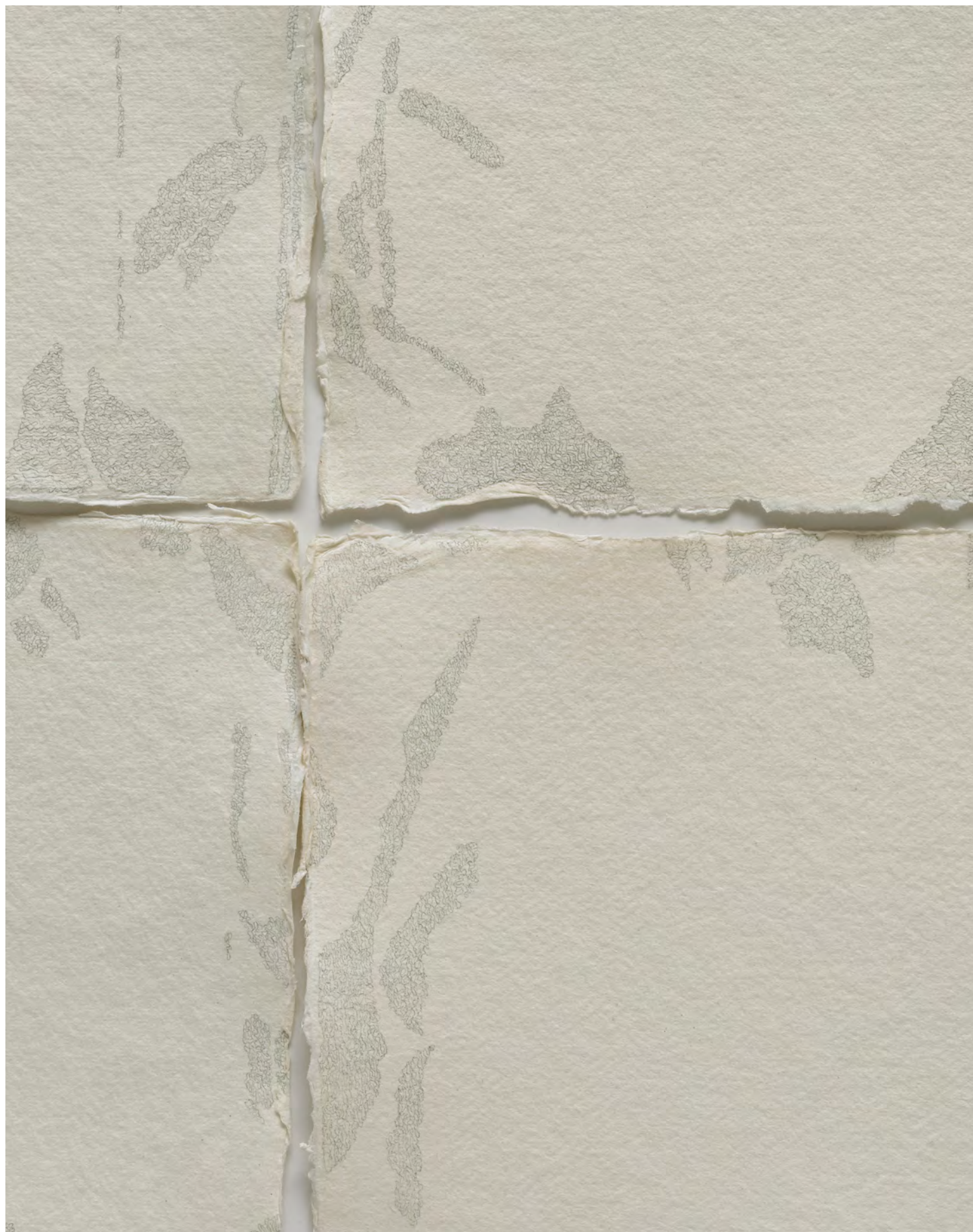


Shadow Pieces (Calendar), 2010

Graphite on handmade paper

150 x 65 cm

The installation comprises of seventeen drawings made during seventeen days, one drawing each morning. Each drawing captures the shadows formed on the paper due to the light in the studio. The shadows were drawn using continuous pencil lines that followed the uneven texture of the paper.



Leftovers III

One-day installation, Chelsea College of Arts, London, UK
2010



Left:

Leftovers III (installation view), 2010

Graphite on cardboard, adhesive vinyl on found wood
50 x 44 cm

Right:

Untitled (detail), 2010

Adhesive vinyl on found wood
20.5 x 46 cm





Left:

Untitled, 2010

Adhesive vinyl on found wood
41 x 26.5 cm

Right:

Untitled, 2010

Adhesive vinyl on found wood
23 x 31 cm



Wrinklegrams I (installation view), 2010
Acrylic on graph paper
21 x 29.7 cm each



Studio

Limassol, Cyprus

2011



Left:

Untitled, 2011

Adhesive vinyl collage

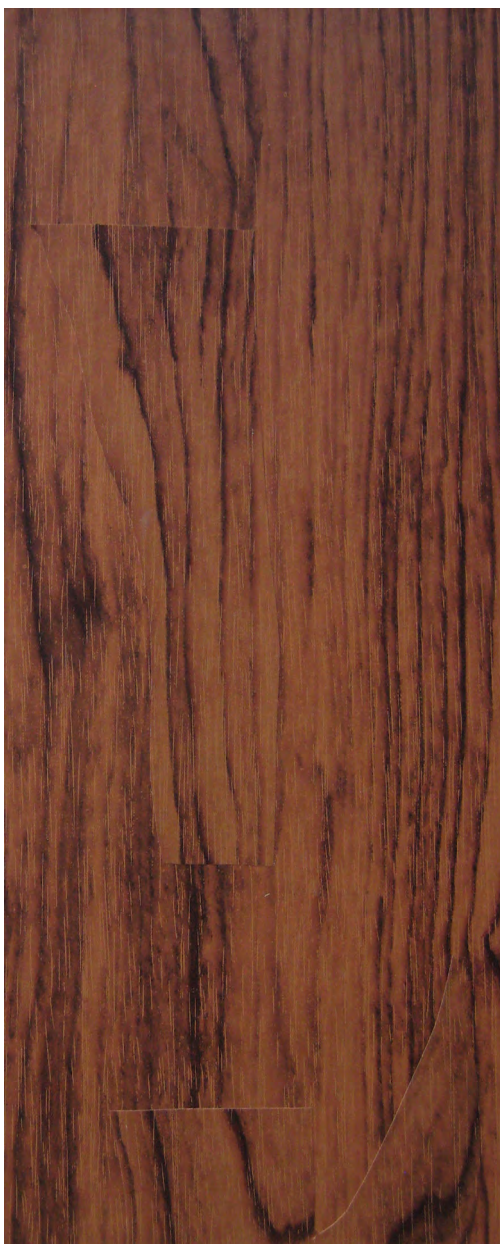
11 x 23 cm

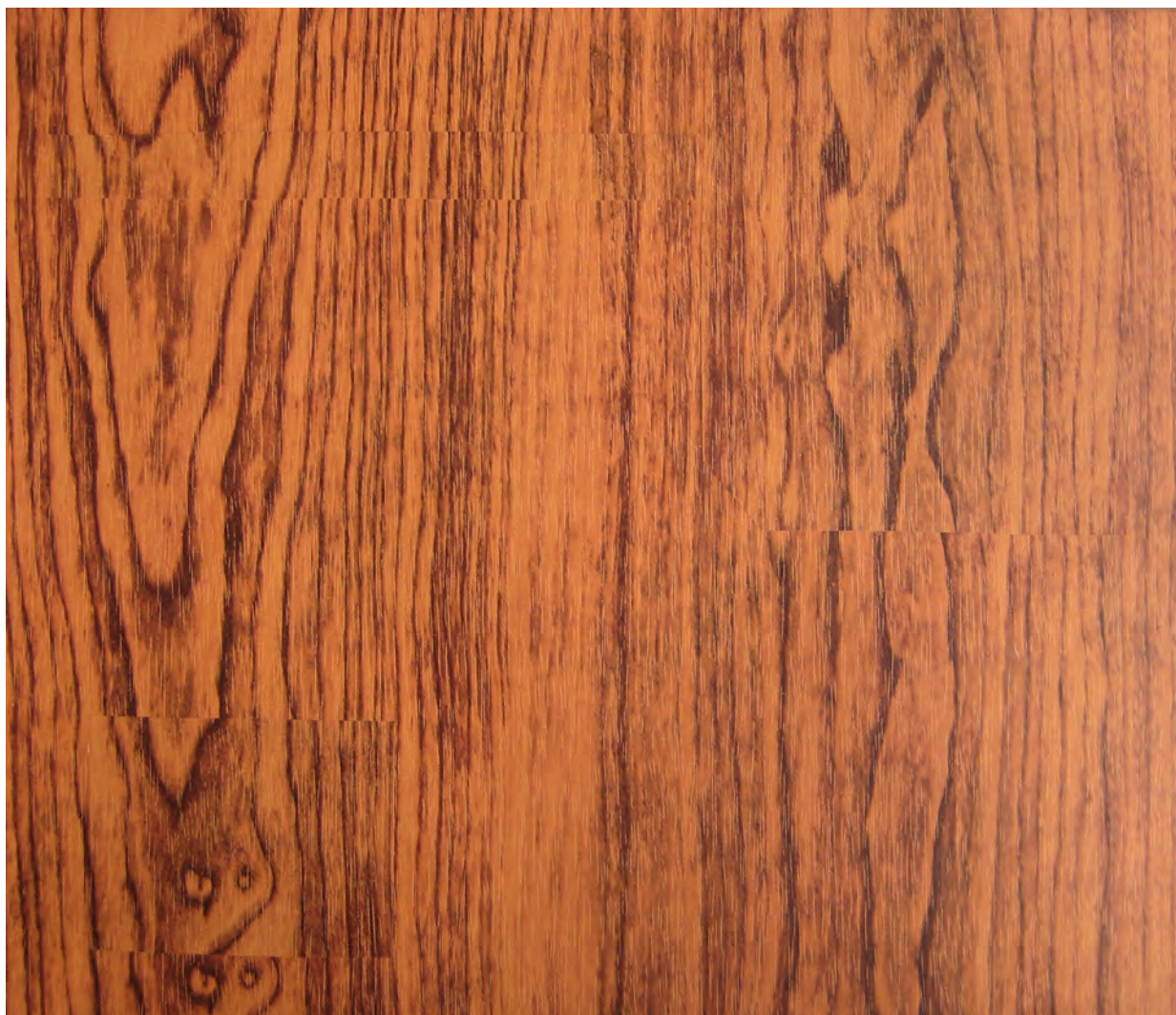
Right:

Untitled, 2011

Adhesive vinyl collage

9 x 22 cm





Left:

Untitled (detail), 2011

Adhesive vinyl collage

33 x 29 cm

Right:

Untitled (detail), 2011

Adhesive vinyl collage

40 x 36 cm



Untitled, 2011
Adhesive vinyl collage
20.5 x 23.5 cm



Untitled, 2011

Acrylic on found carpet

39 x 56 cm

The work involved adding yellow dots to the carpet, which already had yellow dots spread all over its surface as part of its design. The added dots attempt to create an almost-pattern on the uniform carpet.





Shadow Pieces (installation view), 2011

Graphite on handmade paper
25 x 25 cm each



Stain Painting, 2011

Acrylic on found vinyl flooring
58 x 68 cm





Minor Revisions

Group exhibition, Tenderpixel Gallery, London, UK
2011



Left:

Masquetry I (installation view), 2011

Adhesive vinyl on cupboard

67 x 48 cm

Right:

Masquetry I (detail), 2011

This collage was based on an Art Nouveau cupboard design from 1910 by Louis Majorelle. The design was recreated as an adhesive vinyl collage. Pieces of vinyl were cut to approximate the various shapes of the design. These were then placed over an identical intact piece of vinyl, at their corresponding place.







Minor Fix (detail), 2011

Adhesive vinyl on floor
426 x 376 cm (floor size)

The work involved covering scratches on the floor with adhesive vinyl that was cut to match the shapes of the scratches.





Open Studio

Virginia Centre for the Creative Arts, Amherst, Virginia, USA
2012

No Second Chances With First Impressions (installation view), 2012

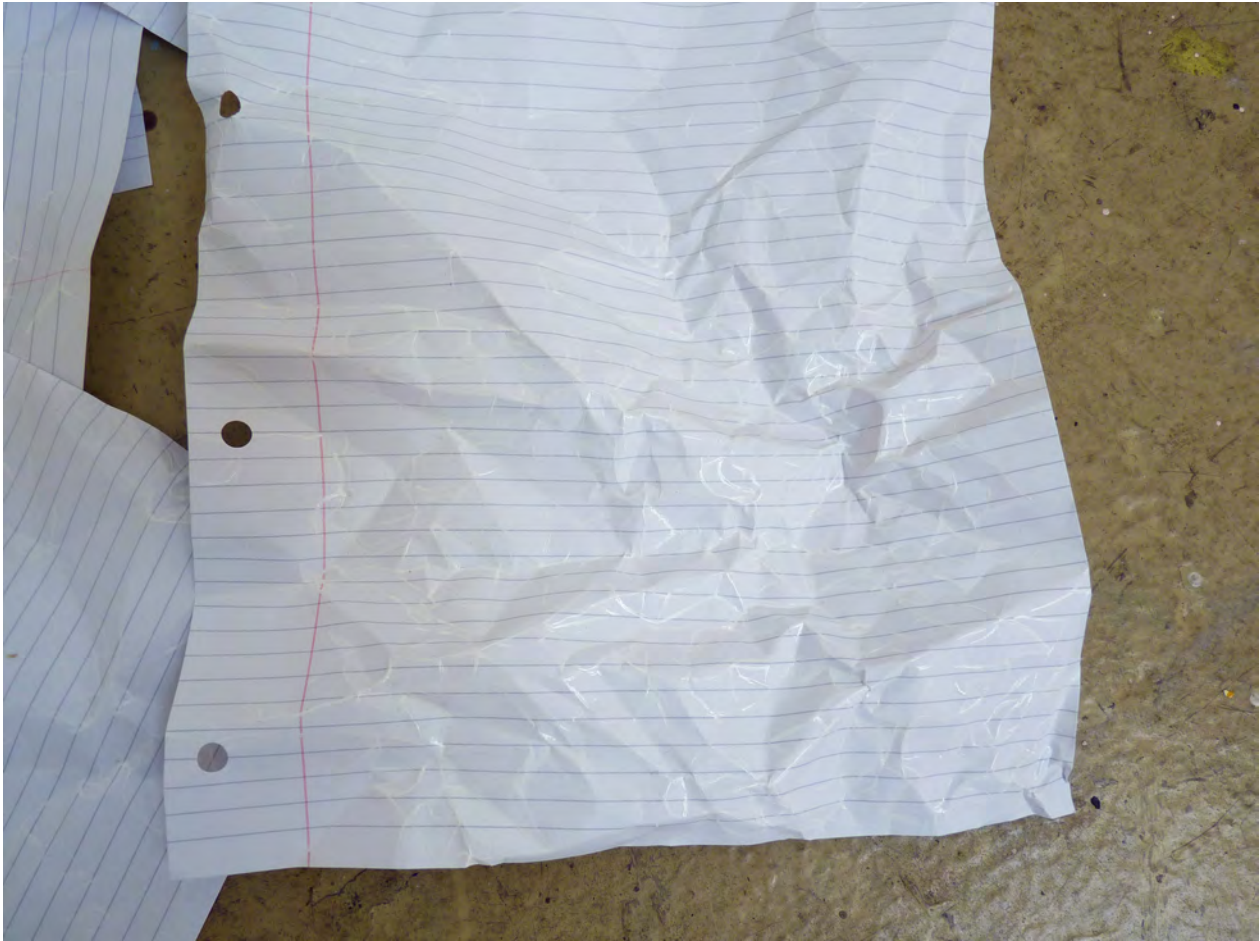




Wrinklegrams II (installation view), 2012

Acrylic on lined paper
21 x 29.7 cm each

Sheets of lined paper were crumpled up and then white lines were painted over all the wrinkles.





Right:

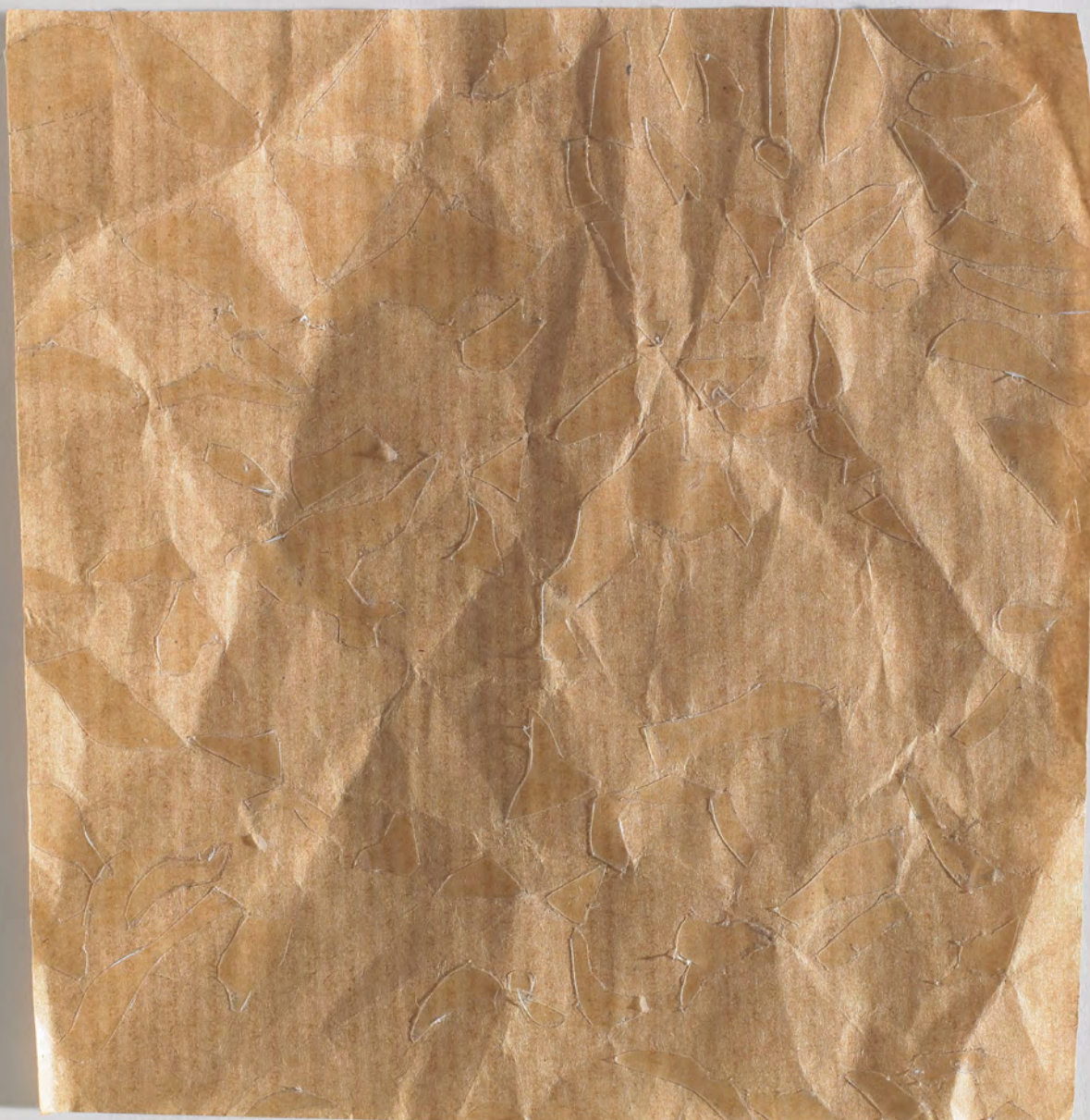
Light Capture (Attempt #1) (installation view), 2012

Clear tape on packing paper

11 x 12 cm

The work involved identifying and tracing over any highlights I could see on the piece of paper, as it was placed on the desk. Pieces of clear tape were cut, by hand, to match these highlighted areas. These pieces were then placed over the corresponding areas on the paper. The pieces of tape reveal themselves when they shine in light. The collage was placed next to a pre-existing piece of paper that was taped on the wall, probably by a previous occupant of the space.





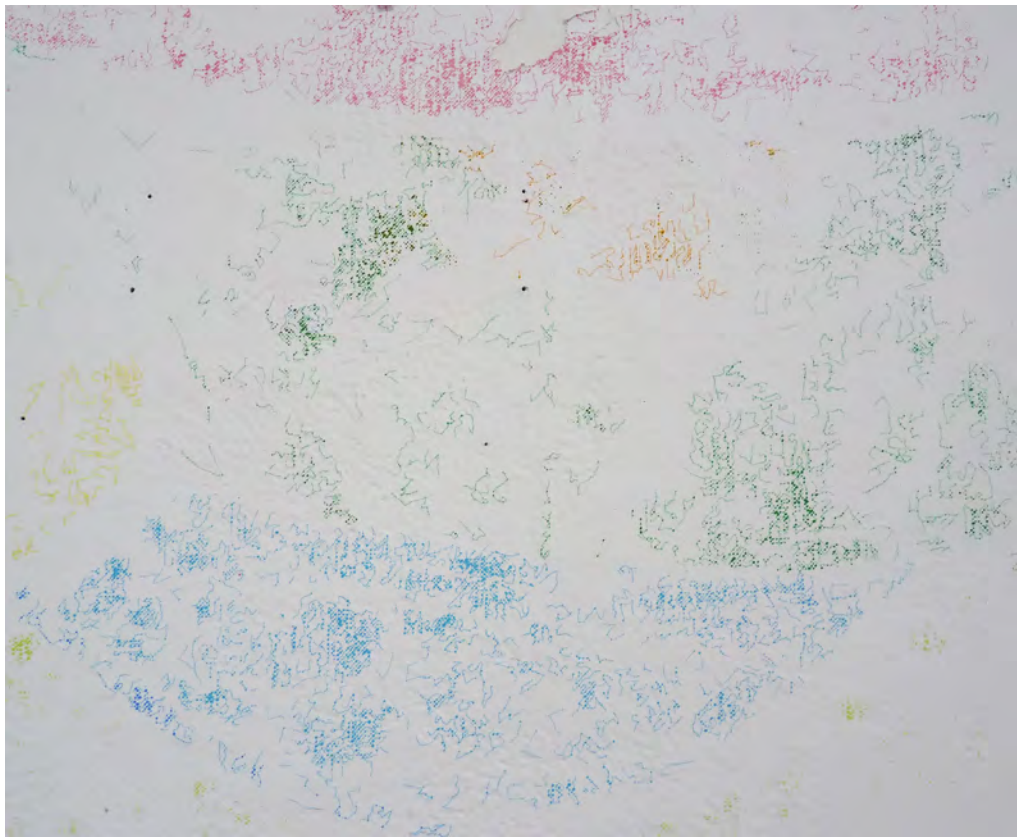


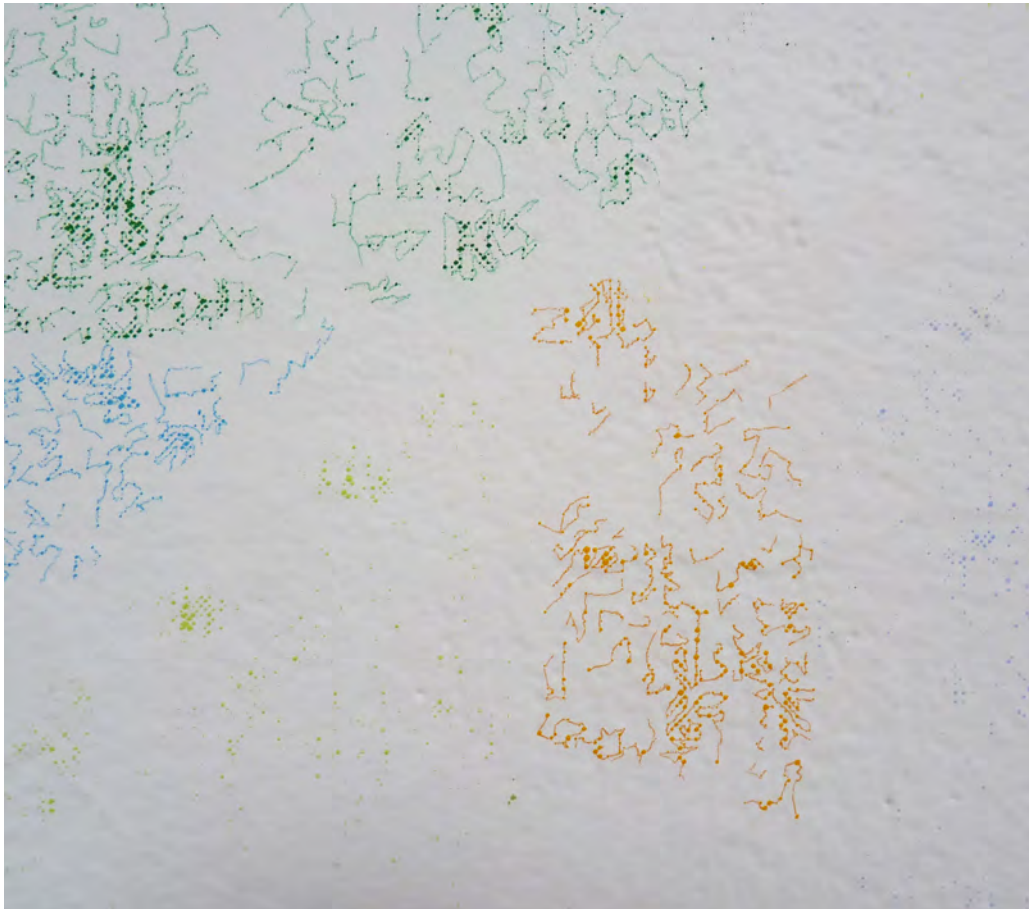


Wall Drawing II, 2012

Coloured pencils on wall
450 x 550 cm (wall size)

Two of the walls in the space had paint marks on them in the form of small dots. The previous artist must have had unprimed cloth hanging on the wall and the paint leaked through the cloth and onto the wall. The drawn marks become a “connect-the-dots” drawing, recreating the traces of the painted image left behind.







Stain Collages (installation view), 2012
Adhesive vinyl on found vinyl flooring
33 x 45 cm, 30 x 51 cm





Stain Collages (details), 2012

Adhesive vinyl on found vinyl flooring
33 x 45 cm, 30 x 51 cm

These works involved recreating floor stains and scratches onto pieces of vinyl flooring using adhesive vinyl. In one case, a paint stain partially covered by the vinyl was recreated on the vinyl as a collage. In another case, a group of scratches were recreated on a piece of vinyl which was then placed near the scratches.







Stain Collage (installation view), 2012

Adhesive vinyl on found vinyl flooring and on floor
33 x 45 cm

The work involved covering a group of floor scratches with adhesive vinyl and recreating those same scratches on a piece of vinyl flooring placed behind an adjacent pipe.





Foreground:

Light Capture (Attempt #2) (installation view), 2012

Clear tape on used packing paper
42 x 56 cm

Background and right:

Drip Collage, 2012

Adhesive vinyl on floor

This collage involved covering a group of white paint drips with pieces of adhesive vinyl that were cut to match the shapes of the drips.



Open Studio

Hambidge Centre for the Creative Arts and Sciences, Rabun Gap, Georgia,
USA

2012

Faulty Samples (installation view), 2012

Fabric collages and acrylic on fabric samples

The works involved interventions on a group of fabric samples obtained from fabric and home furnishing stores. The pre-existing pattern on each sample was disrupted or a new pattern was created by adding pieces of the same kind of fabric on top of the printed image or by painting over parts of the image.





Faulty Samples (Outgrowth), 2012

Fabric collage
29.2 x 35 cm



Faulty Samples (Mirror Stage), 2012

Fabric collage
29.2 x 34 cm



Faulty Samples (Blacked out), 2012

Acrylic on fabric sample
29.2 x 35 cm



Faulty Samples (Mutant DNA), 2012

Fabric collage
29.2 x 29.2 cm

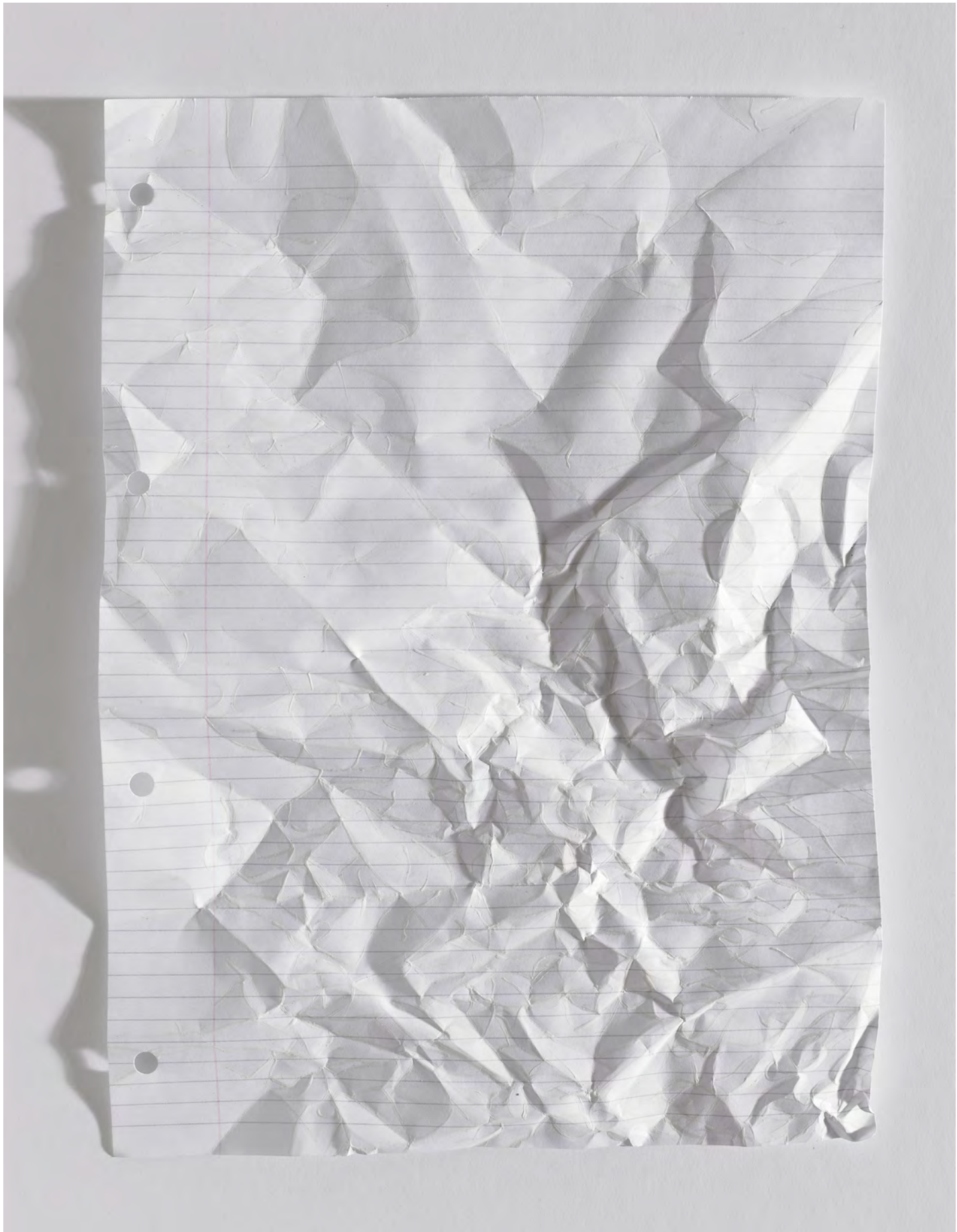
Studio

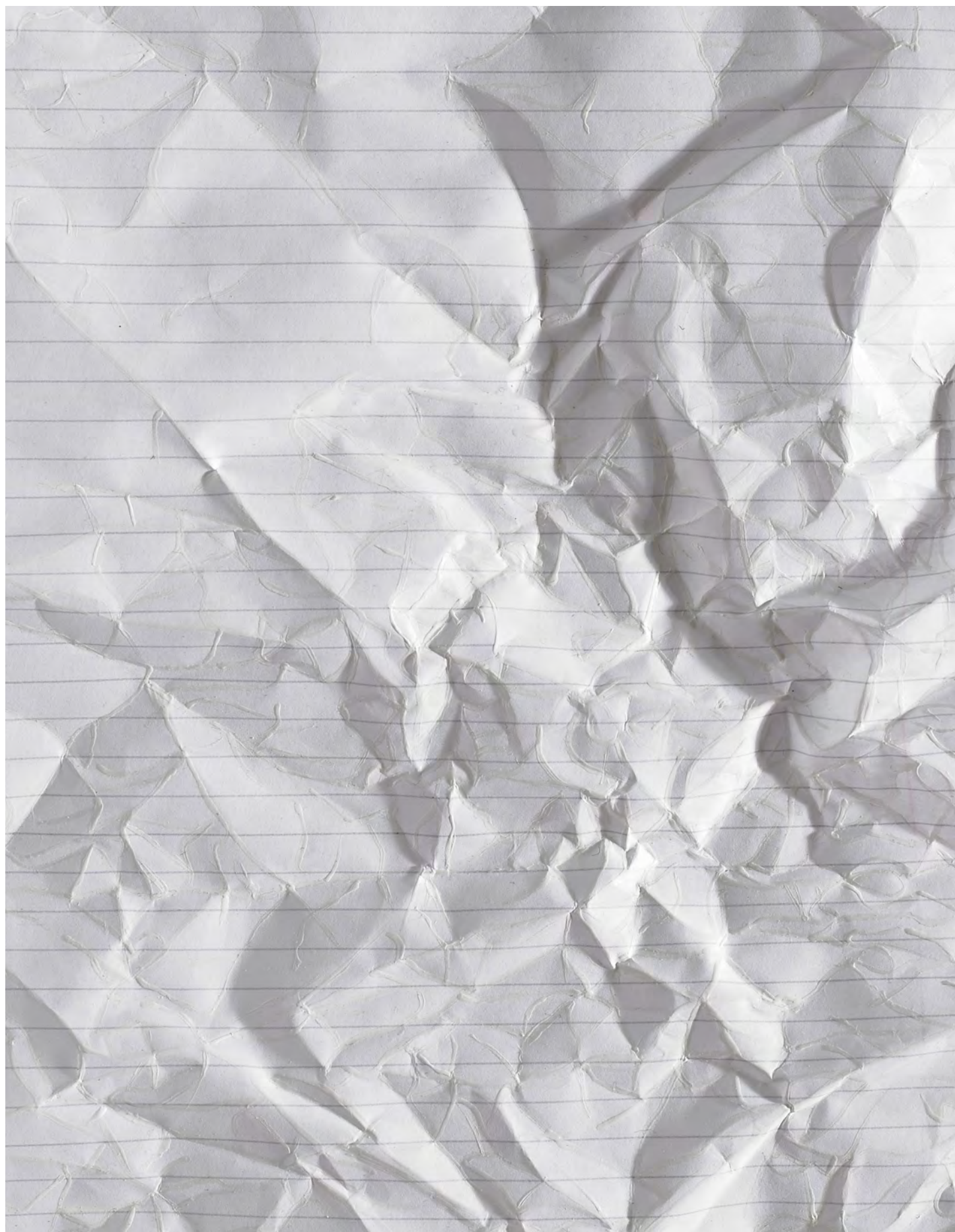
Limassol, Cyprus

2013

Wrinklegrams II (installation view), 2012–2013
Acrylic on lined paper
21 x 29.7 cm each



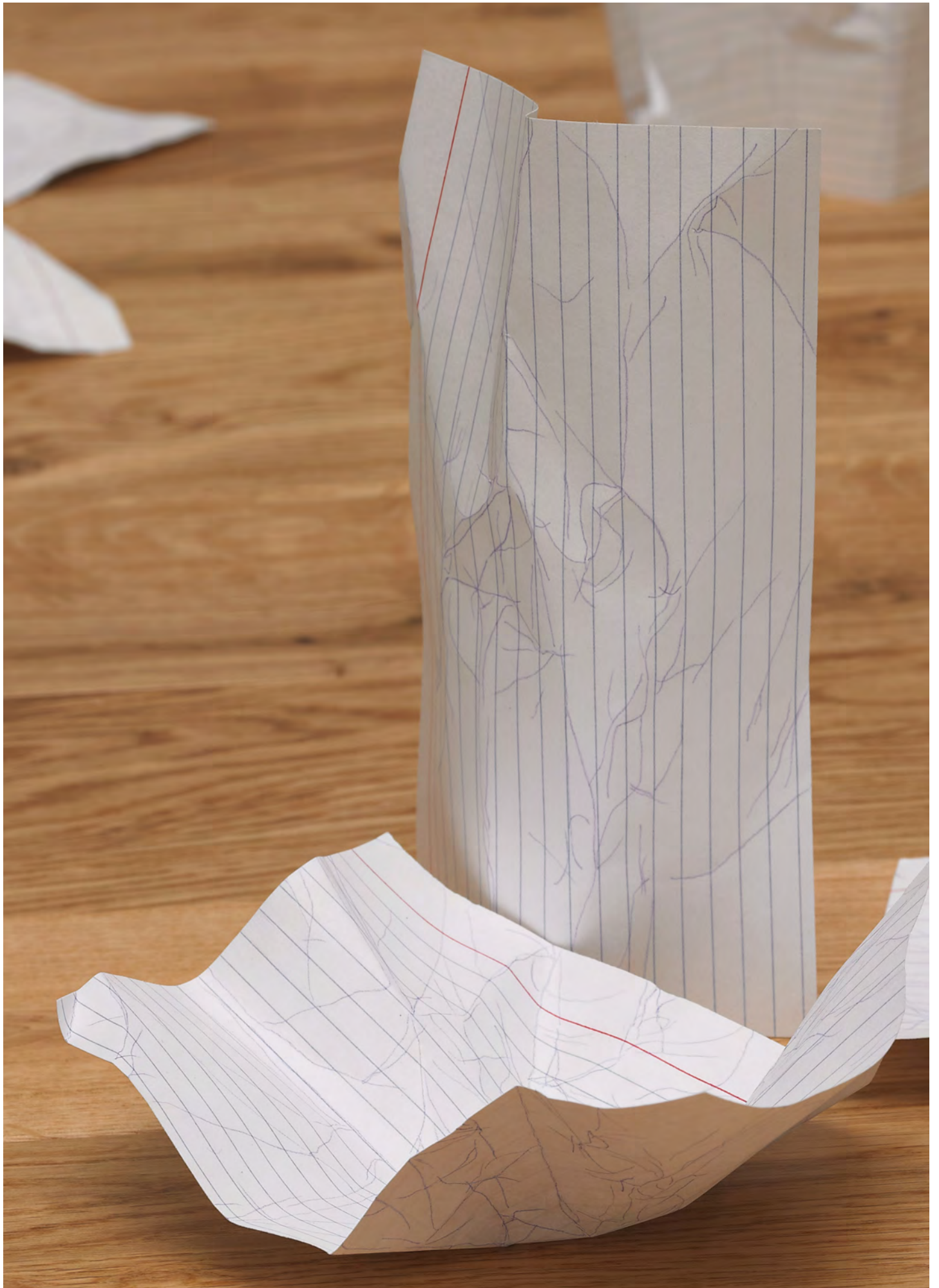




Monuments (installation view), 2010–2013
Coloured pencils on index cards
12.7 x 20.3 cm each







Paperwork

One-day installation, Chelsea College of Arts, London, UK
2013

Paperwork (installation view), 2013





Left:

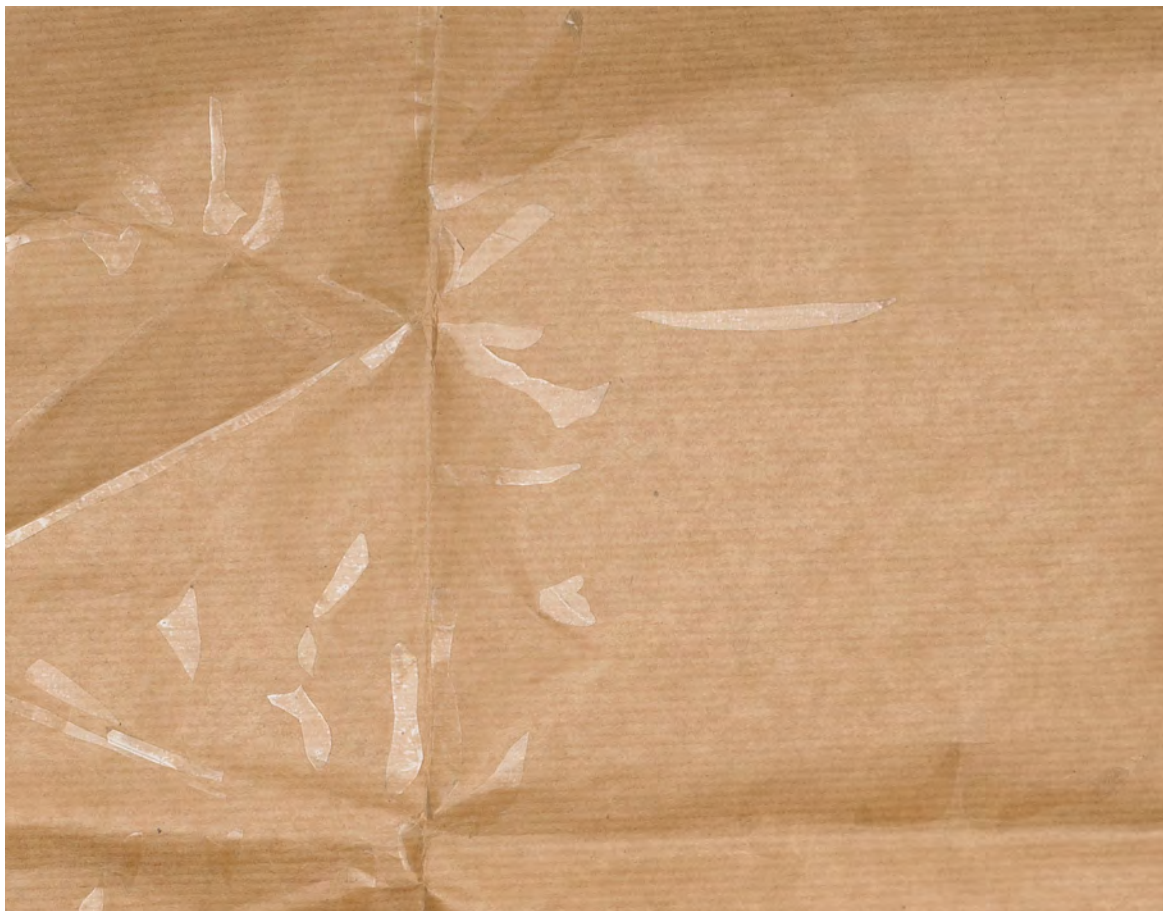
Paperwork (installation view), 2013

Right:

Light Capture (Attempt #2) (installation view and detail), 2012–2013

Clear tape on used packing paper

42 x 56 cm



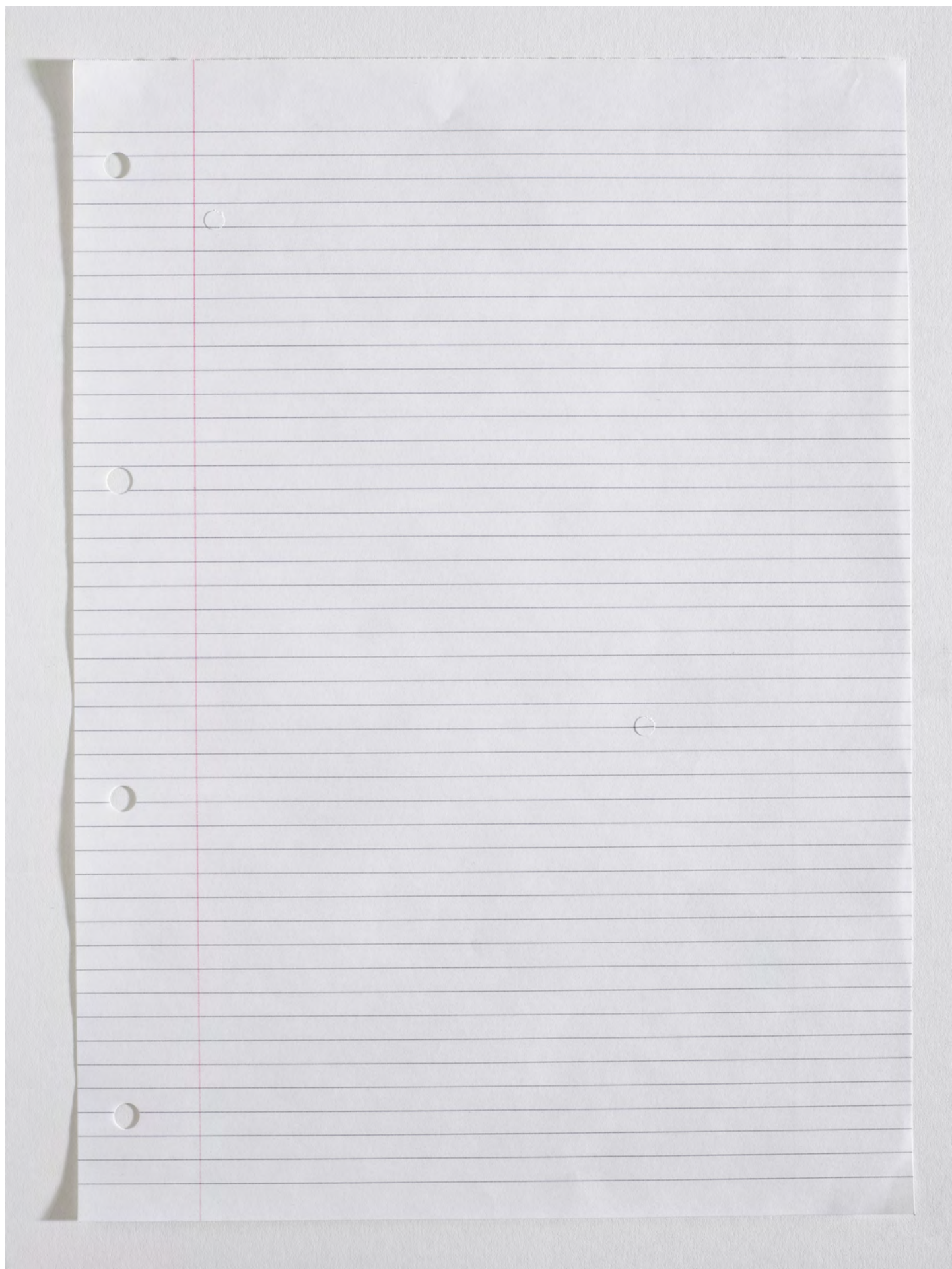


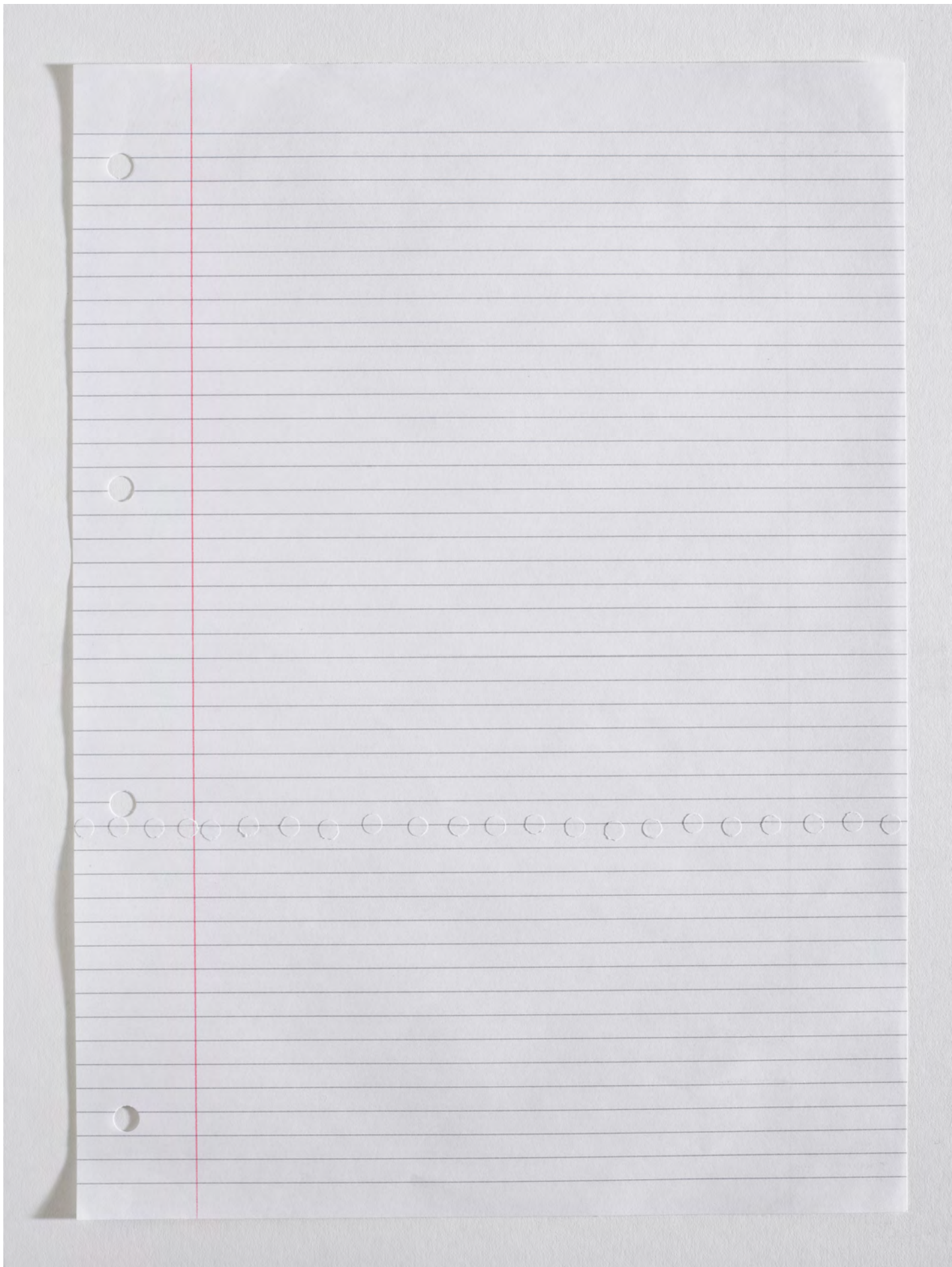
Dotted Lines (installation view), 2010–2013

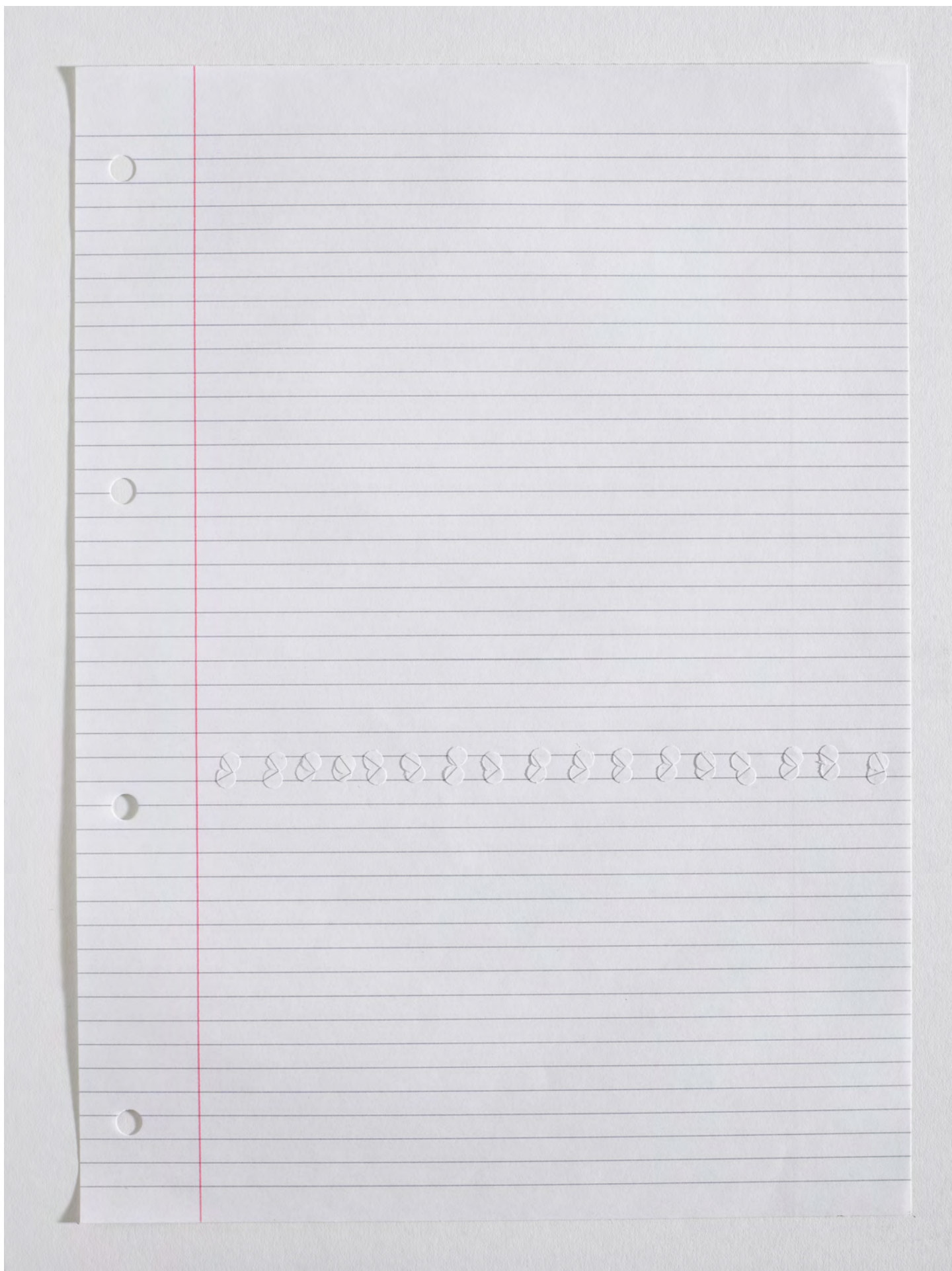
Paper collages
21 x 29.7 cm each

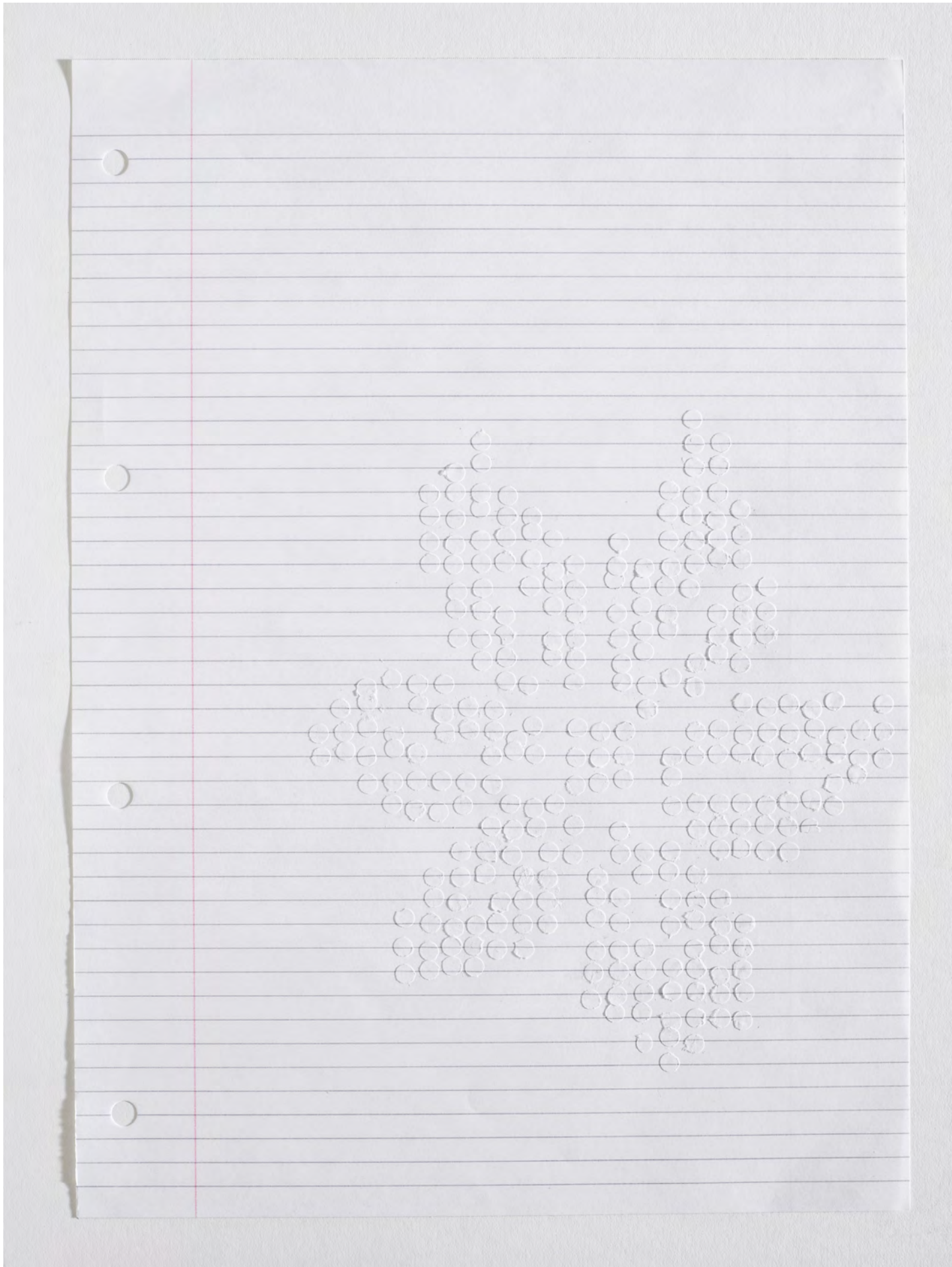
This is an ongoing series of collages. It involves punching holes out of lined A4 paper and gluing the punched out chads on other sheets of the same type of paper. The choice of a hole puncher directly relates to the paper, its use, and its existing holes. When gluing the chads on lined paper, I try to either recreate the existing lines, even if imperfectly, or disrupt and redirect them.

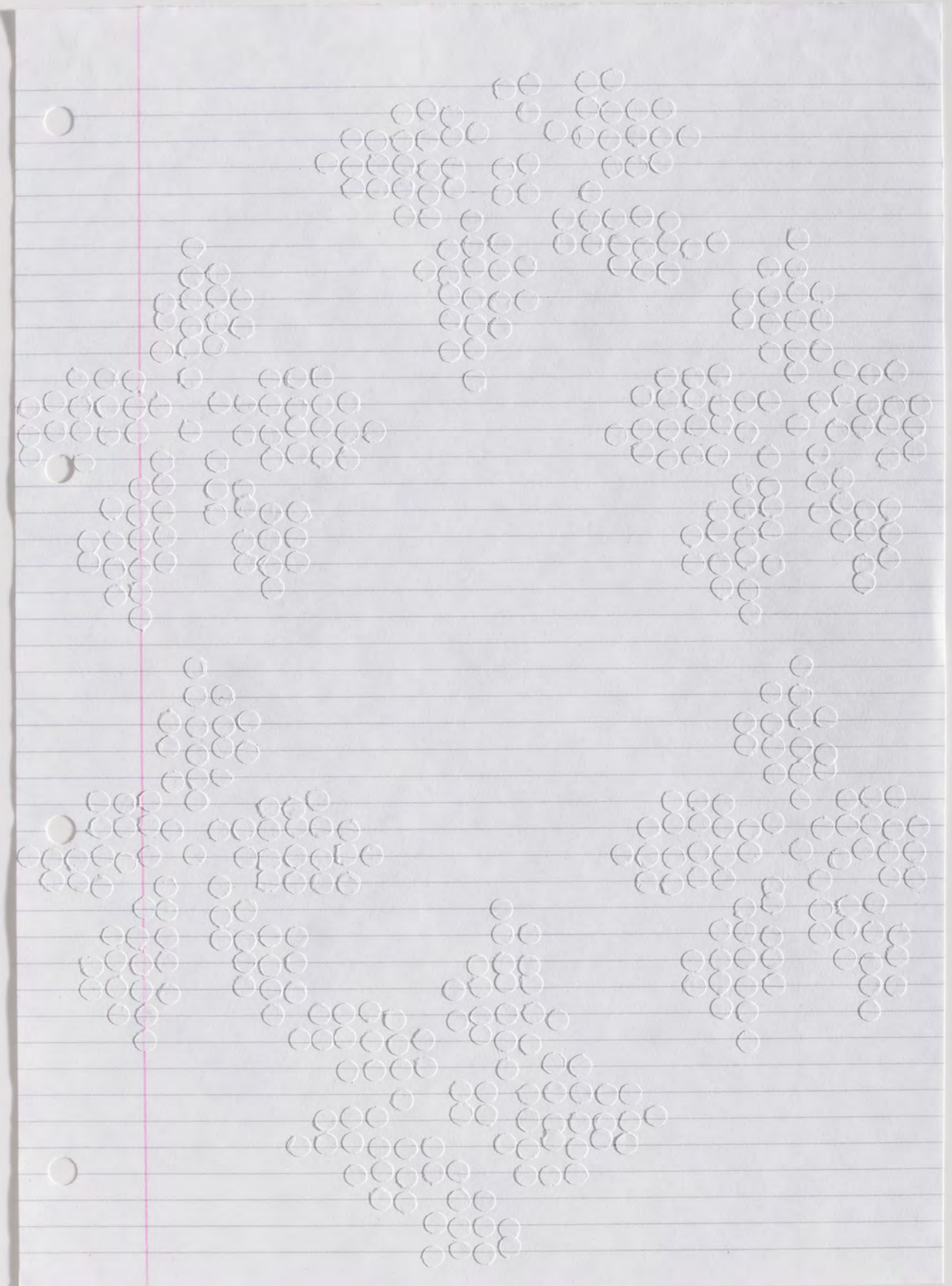




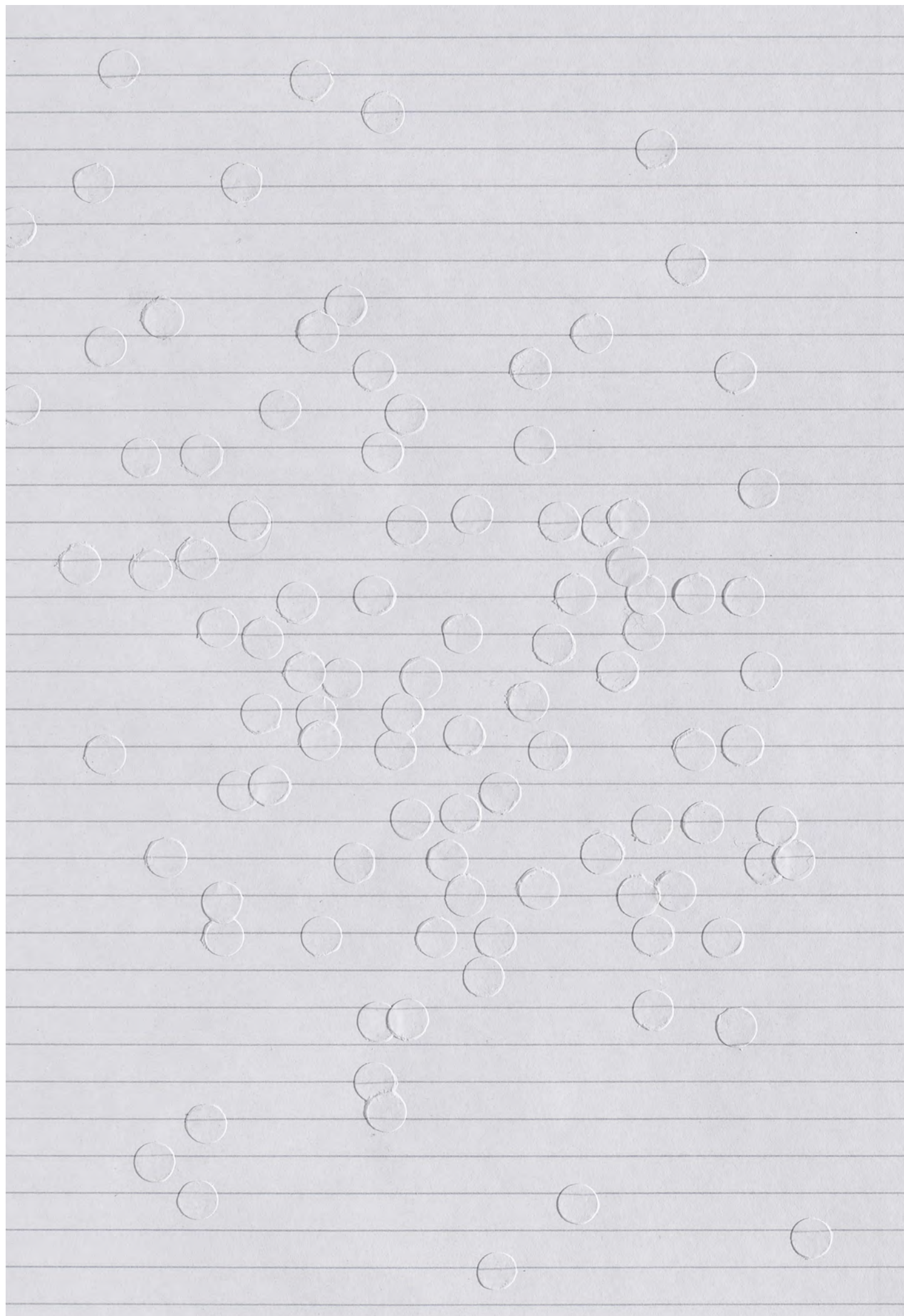












Marble Obsessions

Works made for group exhibition *Paradox Fabric*, Museo Memoria de Andalucía, Granada, Spain

2013

Years Later (partial view), 2013

Adhesive vinyl on floor

500 x 500 cm

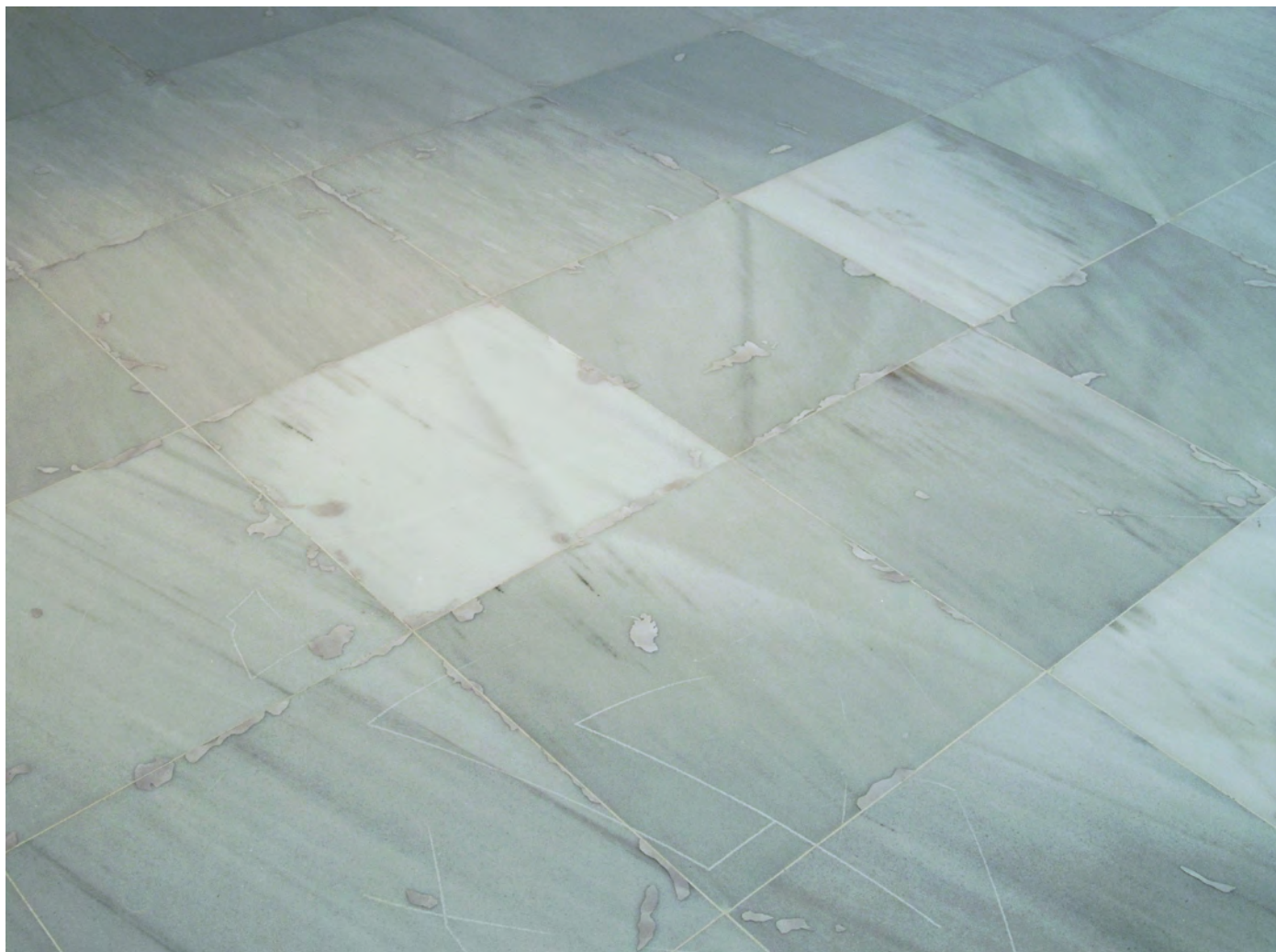
Macaël marble, which is extracted from quarries in Almería, Andalucía, is widely used as flooring in Granada. This work involved recreating damaged marble tiles that were photographed at various locations in Granada. The scratches and other damage were recreated using adhesive vinyl that resembled marble. The vinyl was cut into pieces matching the shapes of the photographed scratches. These pieces were then adhered onto a section of the floor of the museum.

Background:

Marble Obsession (partial view), 2013

Adhesive vinyl on board, adhesive vinyl on vinyl flooring, graphite on vinyl flooring









Left:

Marble Obsession, 2013

Adhesive vinyl on board, adhesive vinyl on vinyl flooring, graphite on vinyl flooring
(Installed at 6 x 6 Centre of Photography, Limassol, Cyprus)

Right:

Marble Obsession (detail of wall piece), 2013

Adhesive vinyl on board
46 x 40 cm

This installation was originally made for Museo Memoria de Andalucía in Granada, Spain. It was made out of leftover vinyl flooring and old flooring samples found at local stores in Granada. I also made a series of adhesive vinyl collages based on tessellations found at the Nasrid Palaces in Alhambra.



The Time of Day

Solo exhibition, North Branch Projects, Chicago, Illinois, USA
2013

The Time of Day (installation view), 2013

Works shown on right wall: *Shadow Pieces*, *Dotted Lines*





Light Capture (Attempt #3), 2012–2013

Clear tape on packing paper roll

50 x 300 cm

Faulty Samples (Back to Front), 2013

Fabric collage

29.2 x 29.2 cm

Faulty Samples (Double Growth), 2013

Fabric collage

29.2 x 32 cm







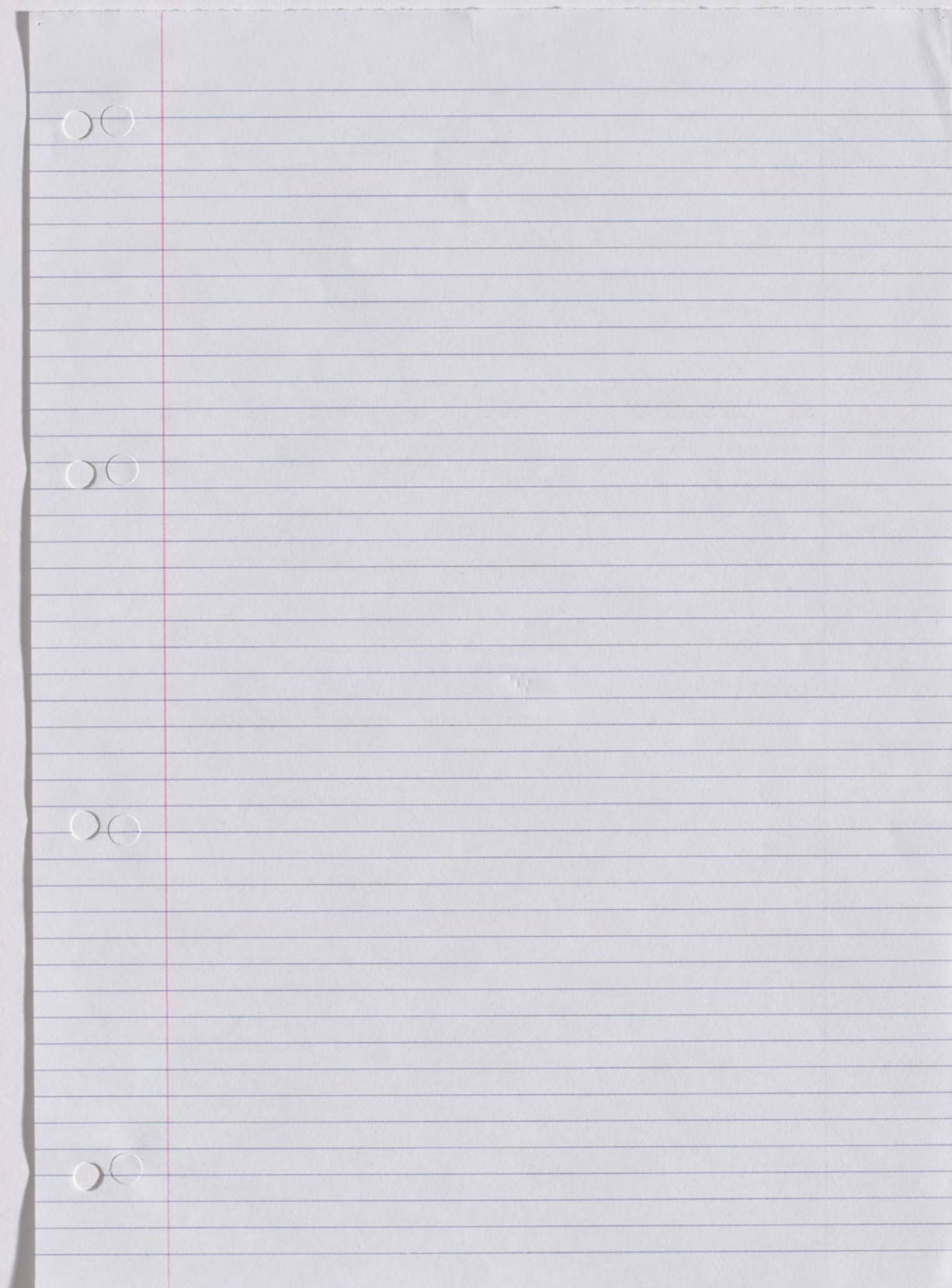
Plans and Renovations

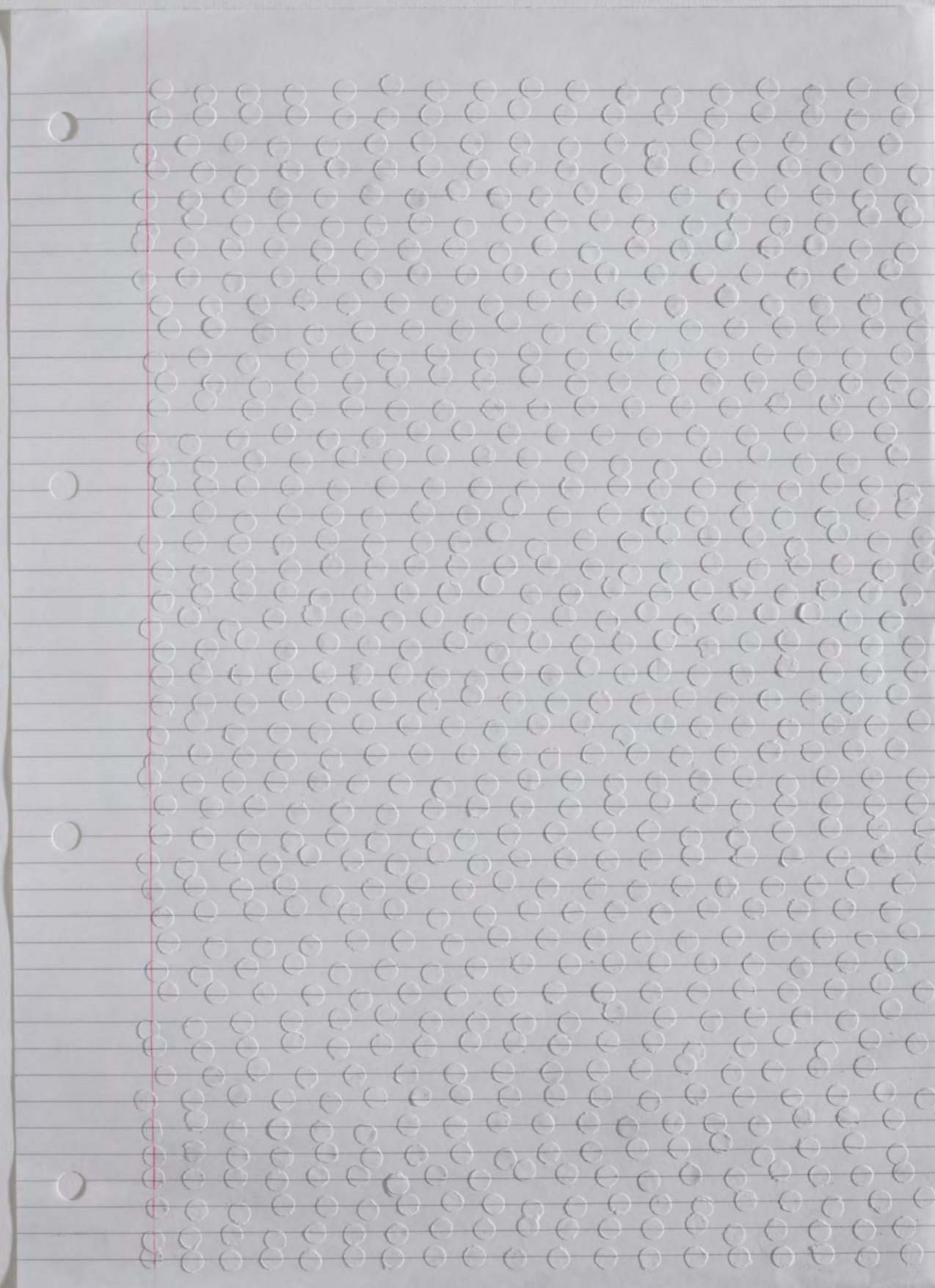
Solo exhibition, The Centre for Drawing, Wimbledon College of Arts,
London, UK

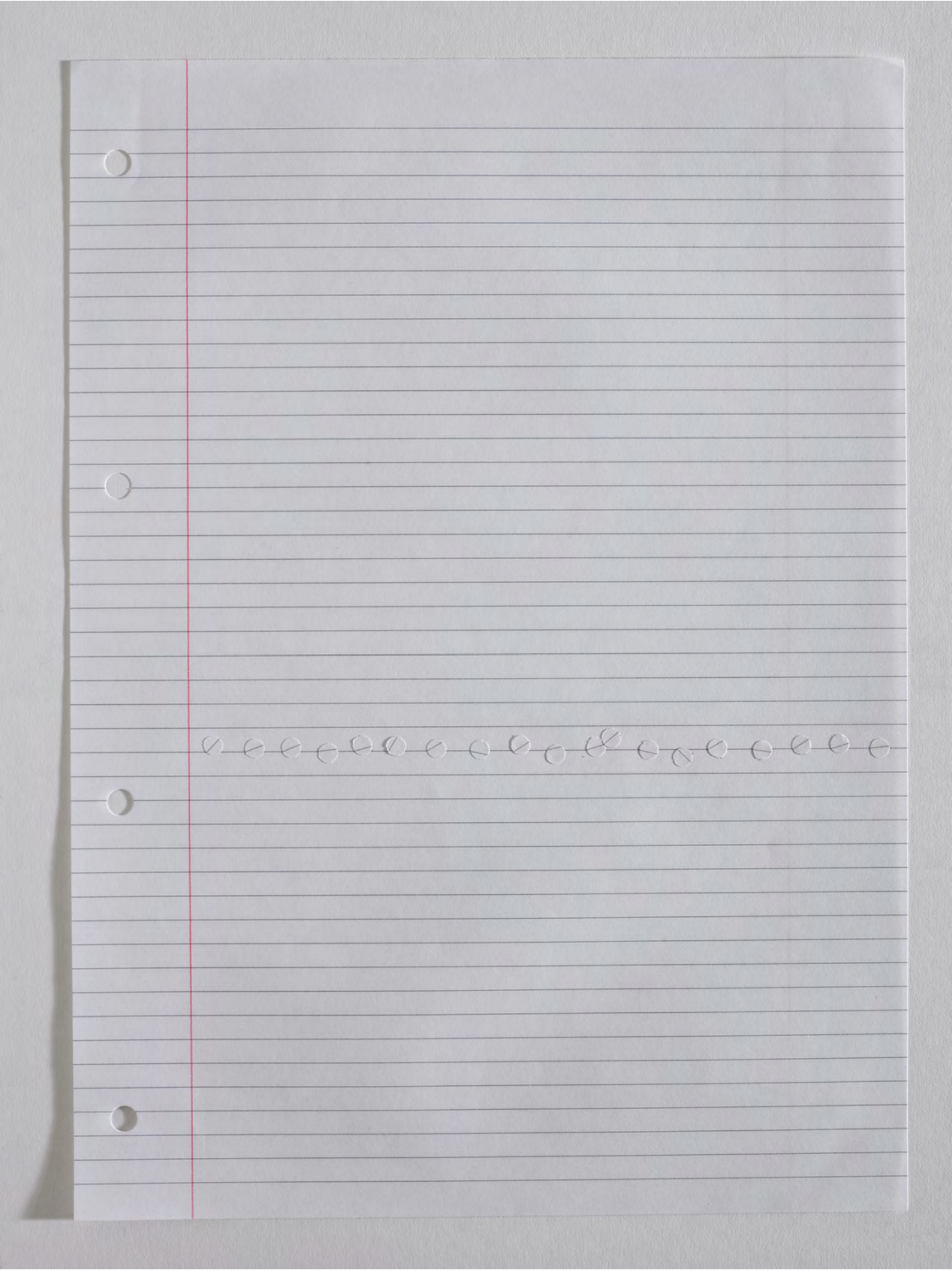
2014

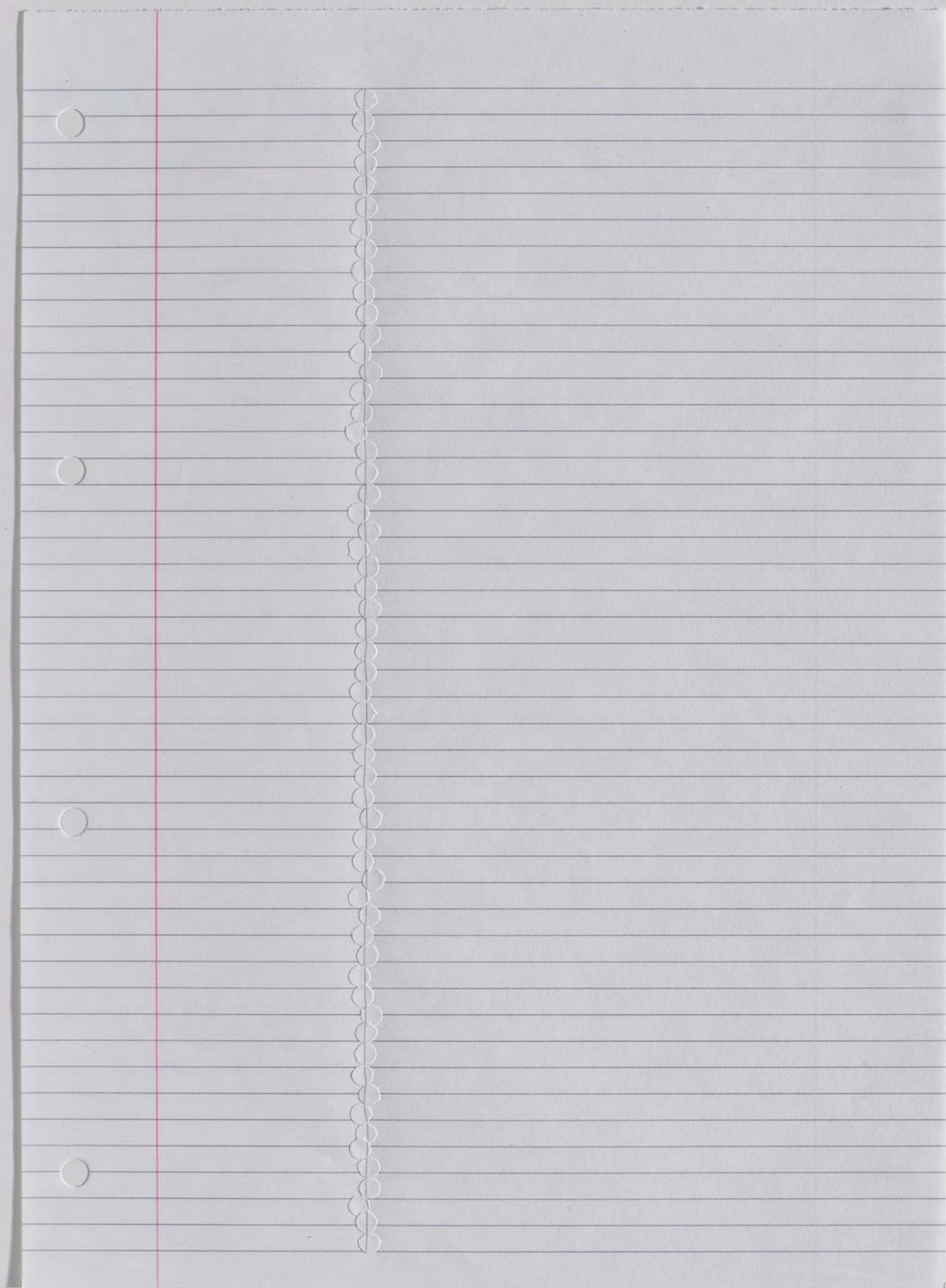
Dotted Lines (installation view in foyer), 2010–2014
Paper collages on bulletin boards
21 x 29.7 cm each collage

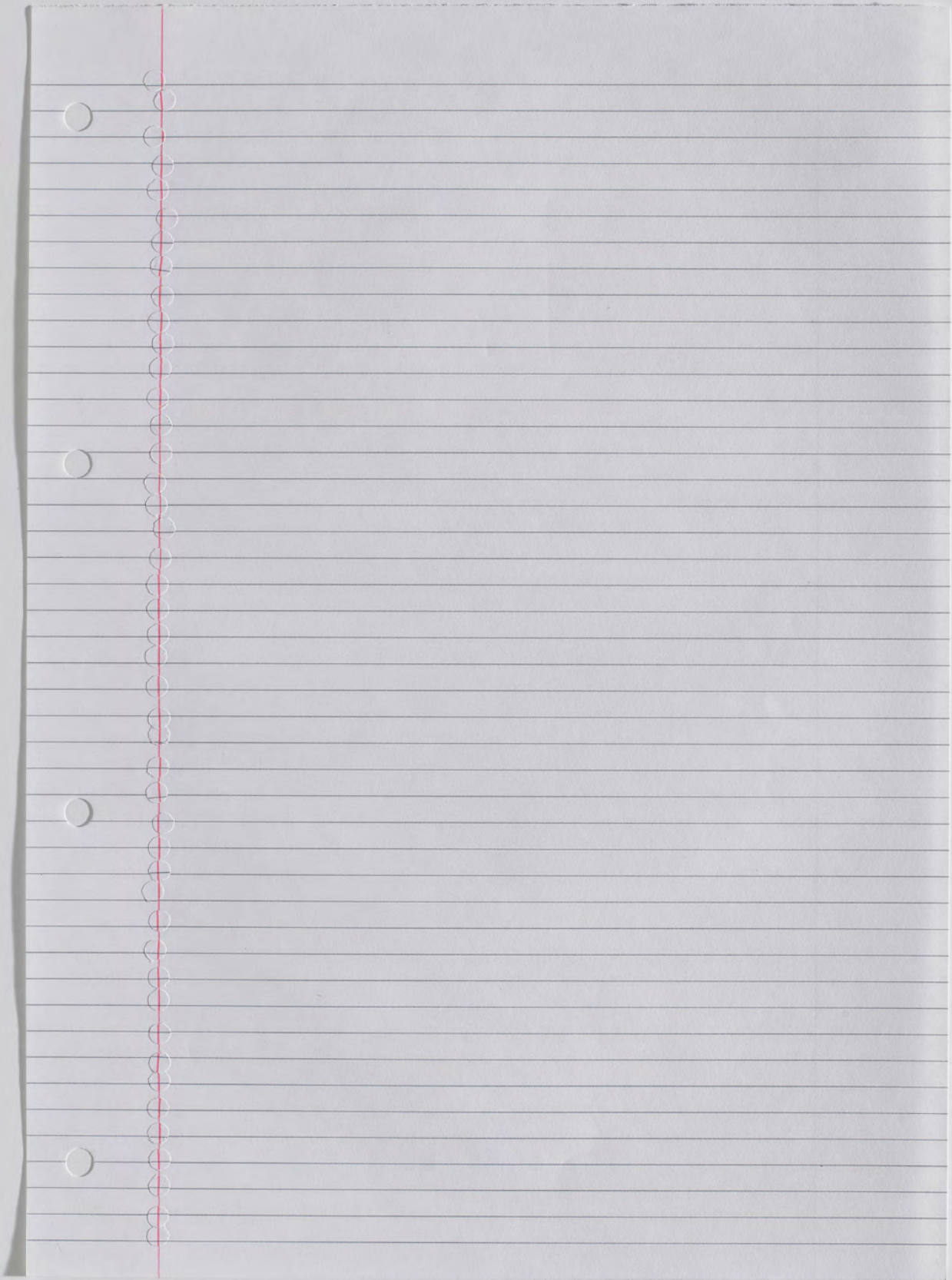


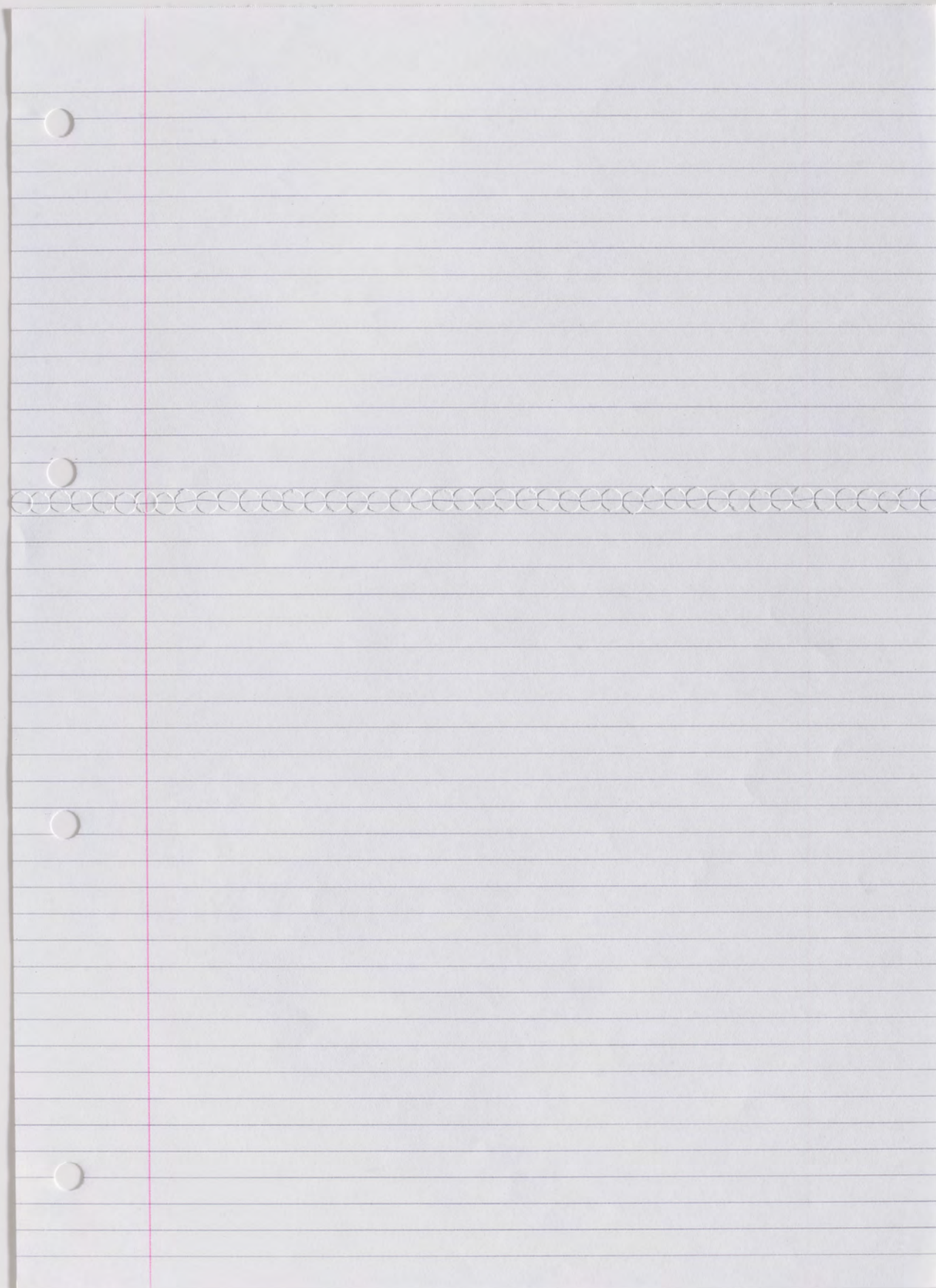












Plans and Renovations (installation view), 2014



Faulty Samples (All Over), 2013

Fabric collage

50 x 50 cm

Faulty Samples (Double Growth), 2013

Fabric collage

29.2 x 32 cm

Faulty Samples (Back to Front), 2013

Fabric collage

29.2 x 29.2 cm

Faulty Samples (Back to Black), 2012

Acrylic on fabric

29.2 x 39 cm









Light Captures (Attempts #2, #3) (installation view), 2012–2014
Clear tape on packing paper roll and on used packing paper
50 x 300 cm, 42 x 56 cm





Left:

Renovation (partial view), 2014

Adhesive vinyl on floor

Renovation included a series of adhesive vinyl collages on the floor of the space. Two of these collages recreated marquetry designs already found on the floor, thus, making the floor design symmetrical.







Masquetry II, III, 2014

Adhesive vinyl collage on board, adhesive vinyl on floor
27.5 x 10.5 cm, 22.5 x 36 cm





Left:

Faulty Samples I, II (installation view) and *Renovation* (partial view), 2014

Right:

Renovation (partial view), 2014

Acrylic on vinyl flooring, adhesive vinyl on floor

32 x 19.5 cm





Left:

Faulty Samples I, 2012–2014
Bound book of works on fabric samples
48 x 32 cm

Right:

Faulty Samples I (Stack), 2014
Fabric collage
29,5 x 26 cm

Faulty Samples I (Whirl), 2014
Fabric collage
29,5 x 28 cm



Faulty Samples I (Pyramid), 2014
Fabric collage
29.2 x 32.5 cm

Faulty Samples I (Unkempt), 2014
Fabric collage
29.4 x 38.3 cm





Faulty Samples I (Overflow), 2014
Fabric collage
29.4 x 38.3 cm

Faulty Samples I (Fold), 2012
Acrylic on fabric sample
29.5 x 43 cm





Left:

Faulty Samples II, 2013–2014

Bound book of works on fabric samples

50 x 38.5 cm

Right:

Faulty Samples II (Camouflage), 2014

Acrylic on fabric

32 x 30 cm

The work involved painting over the flowers in the foreground of the image using the same colours and patterns as in the background, in this case horizontal lines.

Faulty Samples II (Stain), 2014

Acrylic on fabric

36 x 46 cm

The samples included in *Faulty Samples II* were found in a store warehouse. Several of them had sustained water damage leading to the formation of stains, colour bleeds, and discolouration. My interventions revolved around these damaged areas.



Faulty Samples II (Interweave), 2014
Acrylic on fabric
47.5 x 36 cm

Faulty Samples II (Constellations), 2014
Acrylic on fabric
48 x 36 cm



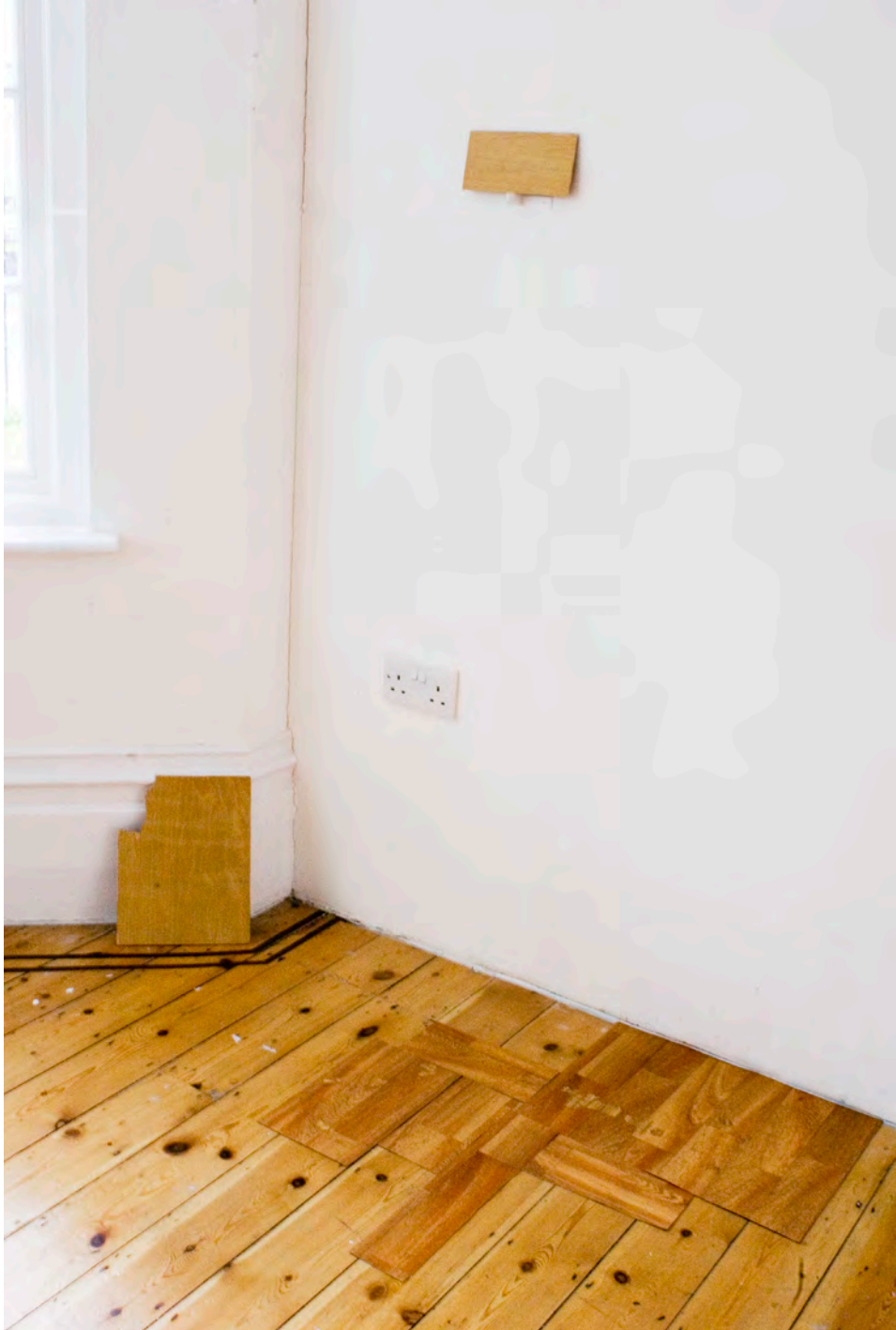
Faulty Samples II (Pink Thread), 2014
Acrylic on fabric
48 x 36 cm



Plans and Renovations (installation view), 2014



Plans and Renovations (installation view), 2014





Light Drawing I, 2014

23.5 x 30 cm

These works involved covering parts of the wood with adhesive vinyl, leaving the wood in the sun for long periods of time, and then removing the vinyl. This created new “growth” rings and lines on the surface of the wood.





Stain Paintings, Stain Collages (installation view), 2012–2014
Adhesive vinyl on vinyl flooring, acrylic on vinyl flooring
70 x 65 cm





Light Drawing II, 2014
9 x 18.5 cm



Rain (March 26, 2014, 3:00–4:30 pm) (installation view), 2014

Acrylic medium on glass

30 x 40 cm, 35 x 50 cm

To make this work, I left the pieces of glass outside during a rainy day, between 3 and 4:30 pm. The glass was then returned to the studio and left to dry. In the following days, I recreated the raindrops by painting over the traces left on the glass. The works were installed leaning against the window, with the constructed raindrops shown on the front side of the glass, towards the interior of the space.









Renovation (partial view), 2014

Adhesive vinyl on floor

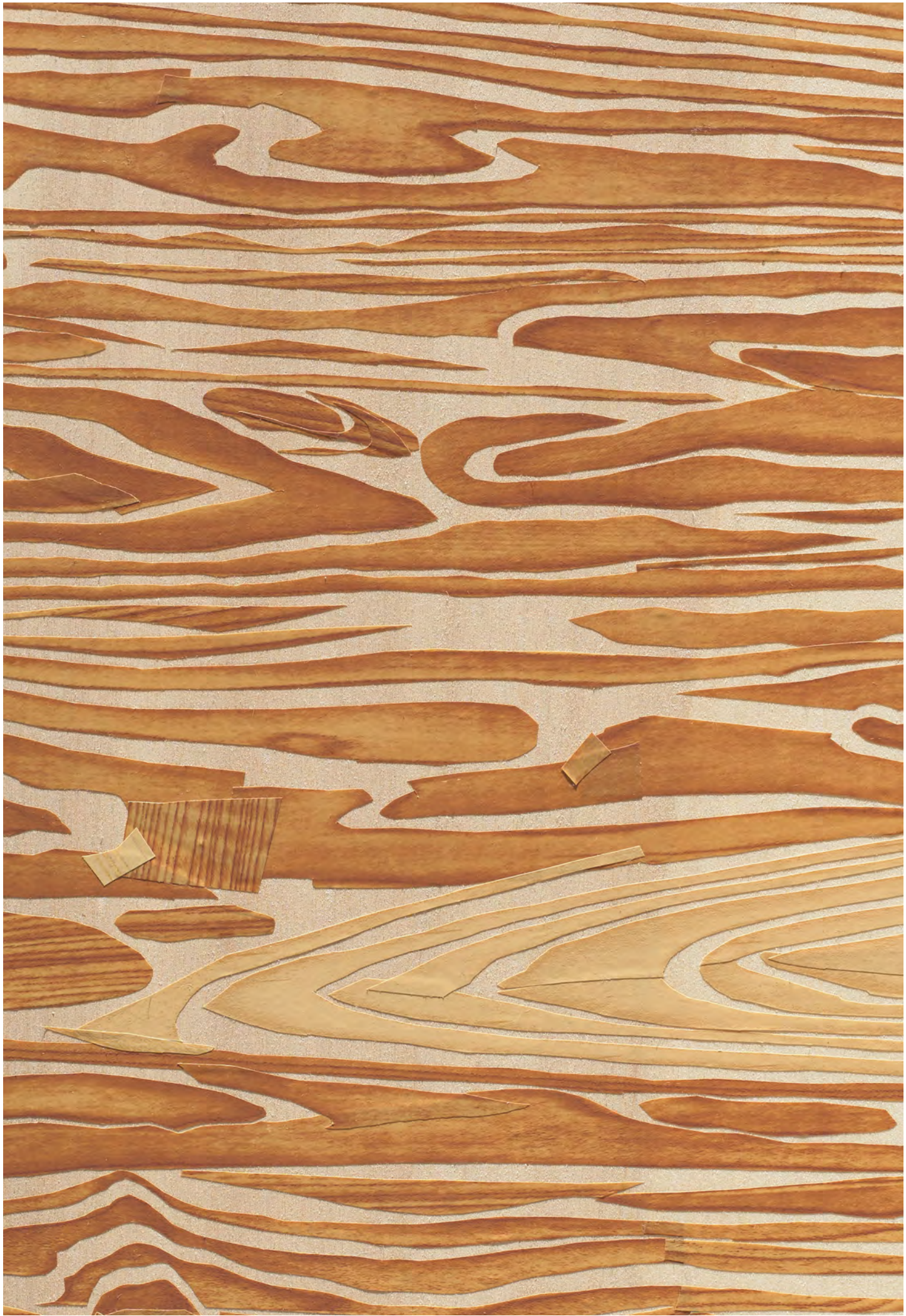
The other end of the room had two inlaid dark-brown lines running along the wall. I recreated those lines on this end of the room using adhesive vinyl.





Masquetry IV, V, VI, VII (installation view), 2014

Adhesive vinyl collages on board, adhesive vinyl on wood, adhesive vinyl on floor
38 x 50 cm, 33 x 24.5 cm, 30 x 30 cm





Masquetry IV, V, VI, VII (installation view), 2014

Adhesive vinyl collages on board, adhesive vinyl on wood, adhesive vinyl on floor
38 x 50 cm, 33 x 24.5 cm, 30 x 30 cm

The collage on the floor was based on a section of the floor by the opposite wall and across from my installation.





Arches (details), 2014

Graphite on wall

This drawing involved duplicating wall cracks. The drawn cracks were made right next to each wall crack, on either side. Most of the wall cracks ran vertically along the walls while near the ceiling they ran horizontally across the room. As such, they seemed to form arches on the walls. The drawn marks subtly accentuate these “arches.” The drawing spread over all the walls in the room, including behind other works installed in the space.







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Dotted Lines, 2010–2014
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[pp. 141–143, 156, 181, 204–205, 224–225]

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Shadow Pieces, 2009–2010
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